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THE DIAL'S QUARTER-CENTURY.

Twenty-five years ago on this first day of May was begun the publication of THE DIAL. Turning back to its first issue, the date 1880 has a strangely distant look; but little else is changed. The heading is the same; the original size of the paper has been adhered to, with an increase in the number of pages demanded by its growth; and its general physical appearance is substantially as it was in the beginning, modified by inevitable changes in methods and standards of typography. Its bound volumes, of uniform height and nearly uniform thickness, standing in a long row on the library shelves, express the consistency and stability which from the first the publication has sought to establish and maintain.

Such details as these are not matters of accident, nor are they without significance. Fluctuations in a journal's character and standards, a lack of fixed ideals and clearly-defined aims, the indecision and instability that lead to trying first one tack and then another in the hope of catching the winds of popular favor, are usually typified in capricious changes of external form. THE DIAL has chosen a very different course; and no survey of its career would be at all discerning that did not take this feature into the account. Its effort has been to achieve distinction through consistency and persistency; to be itself, with its own standards and character; to have its ideals, and live up to them. Its aims and scope, the sort of journal it would try to be, the work it would set itself to do and the manner in which it would try to do it, were problems that were thought out in advance; and the course then decided on was followed with as little deviation as possible. Whatever of success and influence the paper has gained, and the fact that it is now able to celebrate its twenty-fifth anniversary, must be attributed largely to this cause.

Obviously, those who set for themselves such tasks,—to work for ideal aims, to limit wittingly their opportunities for material gain, and sacrifice immediate for ultimate success,—must be prepared to travel a long and somewhat lonely road. No others, indeed,

have any place therein. But, fortunately for the stimulus to higher forms of endeavor, there are compensations peculiar to the case. The task, though difficult, may not be impossible; and those who succeed in it are likely to find their triumph coming at last through the very causes that made it seem at first improbable or incredible. It is clear now to many, as it was in the beginning to but few, that had *THE DIAL* been less tenacious of its ideals, had it been willing to decline to lower levels and to narrower aims, its reasons for existence would have been defeated and its career self-annulled. Definiteness and singleness of purpose, a clear view of what was intended to be done and unwavering persistency in doing it, are factors largely to be credited with such success as the enterprise has achieved.

The occasion is doubtless one for self-congratulation and rejoicing. Yet somehow it finds us not wholly in an exultant mood. Boasting is forbidden before one has taken his armor off, and he may then be too weary to care much for boasting. Those who have large issues have generally paid the price; and leaders of forlorn hopes, in life as on the battle-field, are little prone to merry-making over their success. They are glad and proud to be successful: it is for this that they have staked and won. But taking a retrospective look, they think of other things,—of what it all has cost; of the expenditure of time and strength, the tale of years that have been taken from their own lives to give life to that for which they strove. A quarter-century is a big portion of a man's working life, particularly when it spans the period between thirty-five and sixty years; and what one gets in return for it should be something worth the while. That it is well worth the while, there is no question in this case. But in looking back over the way that has been traversed, and counting up the cost, one thinks vividly of the toils and struggles, the anxieties and disappointments, the tragedies unwitnessed and trials unrecorded, the menaces and perils, 'gorgons and chimeras dire,' unseen by all but him, that have beset the way. He thinks, too, of the many who were with him on the journey and are now no more.

But the occasion lends itself also to a more cheerful tone. The heading of our article itself shows that we have much to be thank-

ful for. Those who know something of the problems and history of journalism know how rarely success is won by periodicals that are precluded by the very terms of their being from making anything like a popular appeal. Rarely do such become established; more rarely still do they achieve a quarter-century of continuous publication. But infinitely rarer is it,—so rare, indeed, that instances are but exceptions to the contrary rule,—that they remain all that time under the same control and guidance with which they began their career. The founder and editor of *THE DIAL* at the beginning is still its chief editor and director, and has been such throughout the quarter-century. Fortunate in this long-continued service, he has been fortunate also in the loyal coöperation of his associates, and in his staff of capable and often devoted contributors. While in the earlier years something like half the paper was written by the editor, in recent years the work has been done by writers scattered from the Atlantic to the Pacific coast, following the specialization of knowledge and interests that is so distinctive a feature of our time. In entire sympathy with the ideals and motives of the journal, all have labored zealously with him to uphold its standard and enhance its interest and value. Another cause for satisfaction is that the paper has never missed an issue, and, as has already been pointed out, has never changed its general character and aims. The chief change that has taken place was in the increased frequency of issue, from monthly to semi-monthly, about midway of its career; but this was a needed improvement and advance, which may be followed by others as occasion may require. It may not be amiss to point out in this place the fact that at the present time *THE DIAL* is the only journal in America given up to the criticism of current literature; it is also the only literary periodical in the country not owned or controlled by a book publishing house or a newspaper.

If further grounds for felicitation were needed than those already cited, they might be found in a consideration of the opportunities for doing good possessed by an enlightened and independent organ of literary criticism in America. On this point, however, and on the service that *THE DIAL* has been able to render to this cause, we are content to let others speak for us. It would be interesting

if there were space, to speak of the advances in the book-publishing and book-reading worlds in the period covered by our hasty survey. Here, too, there is cause for satisfaction, since we are doubtless safe in saying that the demand for books of the better class has increased faster than the increase in population, denoting an advance in culture and civilization. Especially is this true of the great Middle Regions of the country, the regions making such tremendous strides in growth and influence. Considerations like these show that it was no mistake that *THE DIAL* was located in the metropolis of this great and growing region, in which its influence is doubtless more direct and forceful than if emanating from the seaboard. The example and inspiration of such a journal in a city so lately supposed to be given hopelessly to sordid standards and material aims is something also to be taken into the account. Dealing with literature in the largest sense, it is but natural that the literature of its own country should be its chief concern; but local of course it should not and could not be. It is but simple justice to the American publishers to add that by none are *THE DIAL*'s work and influence more clearly comprehended than by them; and not least among the reasons for gratulation on this occasion should be noted their intelligent appreciation and encouragement.

We began with a note from the past: we end with a note for the future. One quarter-century of *THE DIAL* is ended. It begins another with a surer confidence and a soberer wisdom; and though the old is tinged with sadness, the new is lit with cheerfulness and hope.

F. F. B.

The first issue of *THE DIAL* (May 1, 1880) was made up of nineteen pages of reading matter and five pages of advertisements. The present issue of May 1, 1905, contains upwards of thirty reading pages and some twenty-eight pages of advertisements. Besides an account of 'The Original Dial,' by Norman C. Perkins, and other miscellaneous matter, the first issue contained a review of Hildreth's 'History of the United States,' by W. F. Poole; of Brooke Herford's 'Religion in England,' by David Swing; of Lindsay's 'Mind in the Lower Animals,' by V. B. Denslow; of Austin Dobson's 'Vignettes in Rhyme,' by Francis F. Browne; of Brander Matthews's 'The Theatres of Paris,' by J. S. Eunnion; and of Lalor's translation of Nohl's 'Condensed Biographies of Musicians,' by George P. Upton. Of the writers of these reviews, the Editor and Mr. Upton are the only ones now living, both being contributors to the present issue of *THE DIAL*.

COMMUNICATION.

A MISSING INDIAN NARRATIVE.

(To the Editor of *THE DIAL*.)

May I venture to add a word or two to Mr. McPike's interesting letter on the subject of coöperation in bibliographical research, in *THE DIAL* for April 1?

I merely wish to cite an instance, from my own personal experience, of at least one direction in which the suggested 'Miscellanea Curiosa' might be made of very great service to students and investigators in every department of human knowledge.

In looking up material bearing upon the Mandans, to utilize in editing that portion of the Journals of LaVérendrye and his sons which covers their Mandan tour, I came upon a letter, quoted by Schoolcraft in his 'Indian Tribes of the United States,' etc., Part III., p. 253. The letter is dated January 28, 1852, and is from D. D. Mitchell, at that time United States Superintendent of Indian Affairs; and the passage to which I particularly wish to refer is as follows:

'The early portion of their [the Mandan] history I gather from the narration of Mr. Mackintosh, who it seems belonged to or was in some way connected with the French Trading Company [he probably means the North West Company, many of whose employees were French] as far back as 1772. According to his narration he set out from Montreal in the summer of 1773, crossed over the country to the Missouri river, and arrived at one of the Mandan villages on Christmas Day. He gives a long and somewhat romantic description of the manner in which he was received and dwells at some length upon the greatness of the Mandan population,' etc., etc.

It seems clear from the above that Mr. Mitchell is not merely giving the substance of a conversation with the Mr. Mackintosh referred to, but that he refers to a written narrative, either in print or in manuscript.

I have searched high and low for this Mackintosh document, in the Canadian Archives at Ottawa, the Parliamentary Library at the same place, the Library of Congress, the Smithsonian Institution, and every other depositary that would be likely to contain such a narrative, and have enquired of men like Dr. Thwaites of Madison, Dr. Bryce of Winnipeg, and Benjamin Sulte of Ottawa, who are recognized as authorities on early western exploration and the western tribes, but so far as I can learn the Mackintosh document is not in any public library, nor does it seem to be known to those who would be most likely to have seen it.

Here, it seems to me, is a case in point for the proposed 'Miscellanea Curiosa.' Someone, somewhere, must surely know something about Mackintosh and his elusive narrative.

While I cite this merely as an example of the probable usefulness of the periodical suggested by Mr. McPike, I may add that I shall be exceedingly grateful for any information that can be afforded me by readers of *THE DIAL* as to the Mackintosh narrative.

LAWRENCE J. BURPEE,
Librarian, Ottawa Public Library.

Ottawa, Canada, April 15, 1905.

The New Books.

A FAMOUS CORNISH CHARACTER.*

Robert Stephen Hawker, for forty years vicar of Morwenstow in Cornwall, was emphatically a 'character.' Mr. Baring-Gould's account of him has made Hawker a familiar figure to many readers, all the more so that in this lively biography the romancer often gets the better of the historian. Even in his third and revised edition the author (or perhaps his publisher) could not find it in his heart to suppress some of the good stories that had been proved to be untrue; they were too characteristic to be spared. Mr. Byles says of this work, 'As a character-sketch and a jest-book, it is clever and amusing, but as a biography it is not altogether satisfactory.' Dr. F. G. Lee's life of Hawker, which appeared simultaneously with Mr. Baring-Gould's, has never been popular, as it confines itself almost wholly to matters of religious controversy, being partly a defense of Hawker's position and partly an attack on liberalism in the Church of England. Hence the need of a new, full, and authoritative account of this singular and interesting man.

Of great events, as commonly understood, our vicar's life has none to show. He was born at Plymouth in 1803, being the eldest son of a physician, who afterward entered the church, and grandson of a well-known Calvinist preacher. The youthful pranks of Robert Hawker, his fertility in harmless practical jokes, and the various forms in which his excess of animal spirits found vent, would fill a book—if it were not too large. But not to let the rollicking lad's love of fun scandalize these decorous pages, we hasten on to his amazing marriage, in 1823, when he was not yet twenty, to Charlotte Elizabeth Pans, a well-to-do spinster of more than twice his age. Hawker was at that time an Oxford student, and we have been told, wrongly it now appears, that his marriage was precipitated by his father's announcement that the family exchequer could no longer meet the expense of the young man's education. However that may be, the strangely assorted pair enjoyed many years of wedded happiness, until in the order of nature the senior partner's place was left vacant, whereupon (but with no indecorous haste) the sexagenarian survivor sought consolation in the arms of a second wife, this time young enough to be his granddaughter, with whom the last eleven years of

his life appear to have passed no less pleasantly than the preceding forty. He died in 1875, having held the living of Morwenstow a little over forty years. His first charge, the curacy of North Tamerton, covered only four years, and need not claim our notice further than to introduce an incident illustrating his unflinching readiness of resource from his very youth, and also his delightful unconventionality even in the pulpit.

'One day a labourer at Tamerton came to Hawker in great trouble, saying that a sack of potatoes had been stolen from his garden, and would his Reverence kindly help him to discover the thief. It was Sunday, and they were on their way to morning service. "Well, well," said Hawker, "we will see about it after Church." He was taking the sermon that day, and he preached on the eighth commandment. "And now," he said, "I have a sad tale to tell. One of our neighbors has missed a sack of potatoes from his garden, and the thief is even now sitting among you. He has a feather on his head!" A man in the congregation was observed surreptitiously to put his hand to his head, and so the guilt was brought home.'

A word in passing as to those foregleams of the coming man that we discern in the young Oxford student. To 'star-eyed science' it does not appear that he devoted himself with any enthusiasm. Neither for the niceties of classical scholarship nor for the rigors of higher mathematics do we read that he developed any taste. The Newdigate prize, however, was awarded him for a poem entitled 'Pompeii,' which a harsh critic has declared to be an imitation of Macaulay's prize poem on the same subject written at Cambridge eight years before. But Mr. Byles makes a good defense against this charge. Conviviality, a fondness for giving champagne breakfasts, and a readiness to take the lead in any daring escapade, seem to have been young Hawker's distinguishing qualities. The historian of Pembroke college links his name with that of Thomas Lovell Beddoes under the heading, 'Two Eccentric Poets,' and mentions that some of his 'extraordinary letters' are still preserved in the college library. With something of contempt for book-learning, and with some truth too, Hawker writes in later life, 'A patient and persevering man is always more likely to prosper at the universities than one whose genius would shine in ordinary life.' Somewhat astonishing (or perhaps not astonishing, for nothing need surprise us in Hawker) is his opinion of Addison's style. 'It is one of the lamentable blotches on Oxford,' he writes to a nephew about to enter Pembroke, 'that they select such a miserable composer of sentences as Addison was for translation [into Latin]. His parenthetic pages, sometimes never ended at all, are about the worst elements ever selected to form a clear

* THE LIFE AND LETTERS OF R. S. HAWKER, sometime Vicar of Morwenstow. By his Son-in-Law, C. E. Byles. Illustrated. New York: John Lane.

and simple style.' (Peace to the shades of that earlier and more famous Pembroke scholar whose contrary opinion has gained general acceptance.)

It will be easily believed that the vicar of Morwenstow was an excellent story-teller. Humor, imagination, and the power to keep his gravity of countenance when uttering the most astounding assertions, made him a source both of delight and of bewilderment to all his acquaintance. Indeed, as the author tells us, 'this habit of hoaxing became so ingrained in his nature that perhaps, as he grew older, he was hardly able himself to distinguish between jest and earnest, fact and fancy, belief and simulated belief.' But this inability to draw a sharp boundary line between the real and the imaginary made him no whit less acceptable to children, who quickly recognized in him a delightful playmate, one who never failed to respond to that magical watchword of the nursery, 'let's pretend.' 'One pervading principle of Holy Writ,' he notes in his thought-diary, 'is fondness for little children's weal.' That such a man, living in a remote maritime district famous for its superstitions, should have himself fallen a victim to superstition, especially religious superstition, is not surprising. In a letter to his brother Claud he gravely describes a storm that had threatened to destroy his wheat, until he stilled the tempest by erecting two wooden crosses, one of them inscribed, *Imperat ventis*, and the other, *Dixit mari, Tace*. 'They were fixed and consecrated,' he says, 'by six o'clock in the evening, amidst so fierce a gale that the carpenter could hardly hear the service on the cliff. But the Prince of the Air heard it and obeyed.' (In this and subsequent quotations the good vicar's prodigal use of capitals is left to be imagined.) His diary contains the following, under the heading 'Ghosts':

'We know that demons are loose. We are told that the messengers of Satan are volatile, and fill the air. We read that angels glide to and fro. Why may not the souls of our beloved traverse the air on the errands of their love?'

Still another passage, whether from diary or letter is not made clear, describes the hair-raising experience the vicar had with a ghost in the course of a drive one bright summer day. Pale with fright, the holy man luckily be-thought him to make the sign of the cross, at which the spectre fled. 'It was,' he concludes, 'a kind of nameless and indefinable sensation, rather than the sight, that assured me it was preternatural: at least, so I thought and think.' One little circumstance may serve to explain this pronounced propensity for horrors and marvels. Hawker was an opium-eater. He took the drug first as a medicine—they all do—

and afterward from habit. His biographer inclines to think that much of his best poetry was written under the influence of opium. But the inevitable reaction followed in moods of irritability and deep depression. Like De Quincey, he broke himself of the habit in later life, but resumed it some years before his death. Among the more admirable qualities of this richly endowed nature was a warm love for animals. Over them he exerted something of Thoreau's influence. To the birds especially he was a friend and benefactor. A paragraph from his diary illustrates this in a way that is both touching and amusing. 'Beans and peas,' he writes, 'are interdicted by the jackdaws. We have sown twice, and twice they have devoured them all. And a scarecrow, put up by my old man, was so made up in my hat and broken cassock that they took it for me, and came around it looking up to be fed.' Cats and dogs abounded in his house, and even followed him to church, where they behaved with great propriety. His horses obeyed his voice without help of whip or rein. All animals he believed to be immortal.

Dwelling on the coast and seeing much of shipwreck, both 'accidental and 'assisted,' Hawker naturally reverts to the theme in many of his letters. A characteristic passage may be quoted. The date is December, 1859.

'Since 1843 I have taken up from the rocks and buried 27. But to me the great comfort is that the souls of all these men are grateful to me for the respectful interment of their bodies, and that all they are permitted to do for me they fulfil. That they have brought me tokens of good will I am persuaded. Do you know, I was surprised to hear you doubt that the dead know what we do. I thought the Scripture clear about this. Besides, how otherwise can we account for the appearance of spirits for especial purposes to the living? And that they do so appear everybody in every nation under heaven believes.'

Let us not begrudge our poet-parson whatever happiness he found in his primitive beliefs.

The best thing in Mr. Byles's book is Hawker's account of a visit he received from Tennyson. The poet came unannounced and unrecognized in the month of June, 1848, roaming over Cornwall in quest of material for his 'Idylls of the King.' It was a lucky chance, or a wise design, that brought him to the vicar's door; for no one was more in love with or better versed in the Arthurian legends than Hawker. The meeting of the two poets has been already very briefly told by one of them; the subjoined is a part of the other's fuller account:

'I found my guest at his entrance a tall, swarthy Spanish-looking man, with an eye like a sword. He sat down and we conversed. I at once found myself with no common mind. All poetry in particular he seemed to use like household words, and

as chance led to the mention of Homer's picture of night [Iliad, viii., 557-559] he gave at once a rendering simple and fine: "When the sky is broken up and the myriad stars roll down, and the shepherd's heart is glad." It struck me that the trite translation was about the reverse motion of this. We talked then about Cornwall and King Arthur, my themes, and I quoted Tennyson's fine account of the restoration of Excalibur to the lake. Just then he said, "How can you live here thus alone? You don't seem to have any fit companions around you." My answer was another verse, from "Locksley Hall"—

"I to herd with narrow foreheads vacant of our glorious gains,
Like a beast with lower pleasures, like a beast with lower pains!"

"Why, that man," said he, "seems to be your favourite author." "Not mine only, but England's," answered I. . . . I proposed to show my unknown friend the shore. But before we left the room he said, "Do you know my name?" I said, "No, I have not even a guess." "Do you wish to know it?" "I don't much care—that which we call a rose," etc. "Well, then," said he, "my name is Tennyson!" . . . So we grasped hands, and "the shepherd's heart was glad." We went on our way to the rocks, and if the converse could all be written down it would make, I think, as nice a little book as Charlotte Elizabeth [Mrs. Hawker] could herself have composed. All verses—all lands—the secret history of many of his poems, which I may not reveal—but that which I can lawfully relate I will.

And with this fillip to his appetite the reader of this review is referred to the book itself for the remainder of a memorable interview.

From Hawker's own pen much might be quoted to complete this brief sketch of the man. Among minor peculiarities was his abhorrence of a bearded clergy. "Nothing," he maintains, "can mar a man's character like that one thing, a beard. By one of the councils which are named in our Articles, and which all the clergy at least have vowed to obey, beards are forbidden to be worn by the clergy at all. So that every clergyman who wears one is a rebel against the authorities of the church—lowers himself to the level of a lay-person and degrades his sacred office." Thus even Hawker's freedom from most forms and conventions was balanced by an almost superstitious observance of others. It can be truly said of him that he never took the impress of what he himself called 'the smoothing-iron of the nineteenth century,' but, again to use his own words as applied to the Cornish clergy of an earlier generation, 'became developed about middle life into an original mind and man, sole and absolute within his parish boundaries, eccentric when compared with his brethren in civilized regions, and yet, in German phrase, "a whole and seldom man" in his dominion of souls.'

Hawker the poet, the ballad-writer, is far less familiar to the world than Hawker the vicar of Morwenstow. Longfellow held his verses in

high esteem and included a number of his ballads in his 'Poems of Places.' His biographer might well have reprinted the famous but now obsolescent Trelawny ballad, which can soon boast an antiquity of fourscore years, having first appeared, anonymously, in 'The Royal Davenport Telegraph and Plymouth Chronicle' of Sept. 2, 1826. Among those who took the piece for a genuine antique were Sir Walter Scott and Lord Macaulay, and Hawker seems to have had some difficulty afterward in convincing the public that the refrain and only the refrain was ancient, and that he was responsible for the rest.

And so, with the author, we take leave of a 'unique and winning personality, strong enough to disregard convention, and free to develop in solitude a peculiar charm. In the retrospect of those long years of Morwenstow, we remember chiefly his charity to the poor, his care for the shipwrecked, his hospitality to friend and stranger, his tenderness to all living creatures, his whole-hearted devotion to wife and child and home. Such is the abiding memory of Robert Stephen Hawker.'

PERCY F. BICKNELL.

A MUSICAL ENCYCLOPÆDIA.*

None of the arts has been more copiously and, it may be added, detrimentally endowed with reference helps than music. Detrimentally, because its dictionaries and lexicons, as well as its biographies, in many instances, abound in errors, and the despair of the situation is that once these errors appear in a given lexicon nearly every subsequent lexicographer incorporates errors and all into his own work, without once stopping to investigate or verify. There has been little original source-work done in musical dictionaries for fifty years past, except by Fétis, Mendel, and Riemann. Nearly everything has been second hand, and plagiarisms have been particularly audacious. The musical student, unless he is an expert, has been misled by inaccuracies and exasperated by omissions in his reference books.

When Sir George Grove's 'Dictionary of Music and Musicians' appeared in 1878 it met a hearty welcome everywhere. Its need was recognized, for the dictionaries above mentioned were growing antiquated, and, besides this, it was the first dictionary in the English language that made any pretensions to breadth of scope, comprehensiveness of treatment, or accuracy of

* GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. Edited by J. A. Fuller Maitland, M. A. (To be completed in five volumes.) Volume I. Illustrated. New York: The Macmillan Co.

statement. Nearly all the other works of the kind were either imperfect or in some manner untrustworthy. Sir George Grove himself had accomplished so much in the way of original research, had made so many important musical discoveries, and was such a well-trained and thoroughly equipped musical scholar that it was hoped a dictionary had at last appeared which would answer the needs of those not versed in foreign languages. As far as the work went, this expectation was gratified. Some of its biographies, especially those of Beethoven, Mendelssohn, and Schubert, are masterpieces. Its technical contributions are searching and quite exhaustive, and its historical matter as a rule accurate and reliable. But although the two volumes originally announced grew into four, numerous omissions were discovered when consultation began. An appendix was added to supply these omissions, but even then they were numerous and (as a further illustration of the doctrine of the total depravity of inanimate things) of course it was just the particular thing that was particularly wanted which was not in its pages. The American student was also greatly disappointed, because scarcely an allusion was made to any American topic. These defects, however, were compensated for by the excellence of the dictionary's general content, and for many years it has proved of such value that it has come to take the place of the German works. Nor have the recent reference works of Elson, Champlin, and Baker (the latter a very important and handy guide in all matters American) affected its popularity in this country, notwithstanding its failure to recognize American subjects, which have been growing steadily in dignity and importance.

It is now more than a quarter of a century since the first instalment of Sir George Grove's work appeared. The time has come, therefore, for a new edition, for large numbers of new lights have appeared in the musical world, many subjects in the old dictionary require amplification, and science has pushed its researches so far that much new matter has been brought to the surface, requiring statement. Mr. Grove was engaged upon the preliminaries of such an edition when death overtook him in his labors and the work had to be entrusted to another hand.

The publishers made no mistake when they selected Mr. J. A. Fuller Maitland for the editorial task. He has been musical critic for 'The Thunderer,' assisted Sir George Grove in the original preparation of the Dictionary, has written some important works in musical biography, edited several, and translated that monumental work, Spitta's 'Life of Bach.' He has

brought to his task musical scholarship, attainments in languages, journalistic experience, and love of research. The first instalment of his painstaking and scholarly labor has now appeared, and it deserves to be called not merely a revision of the Grove Dictionary but the beginning of a new dictionary; for while it follows the general plan of the old one, and contains much of the old matter, yet even the old matter has been most carefully edited and arranged more systematically. Unimportant items have been omitted, and some errors corrected. The longer biographies, especially those of Bach and Beethoven, have been enriched and their compositions have been tabulated with all the care which Köchel or Nottebohm display in their theme catalogues. The general change may be inferred from the fact that the first volume of the old edition contains 768 pages, closing at the middle of the letter 'I,' while the first volume of the new edition has 800 pages and only reaches the close of 'E.' The cause of this difference is sufficiently apparent. Intending to have but two volumes, half of the alphabet was put in the first, and this explains its scantiness of material and the disproportion between the first and the remaining three volumes. It was a serious error, but it has been rectified and the proper balance effected by the inclusion of 417 new topics, besides brief mention of authorship and first performances of all important operas, which Mr. Grove almost entirely overlooked, although they are of great value as references.

The new articles of leading importance are on 'Acoustics,' with many diagrams, 'Automatic Appliances,' 'Baireuth,' 'Chester Music Festivals,' 'Coronach,' 'Conducting,' profusely illustrated, 'Concert Institutions in Paris,' 'Concert Stück,' 'Dance Music,' 'Dodekahedron,' and 'Degrees in Music.' The new biographies are those of Albani, Audran, Brüll, Bruckner, the Breuning family (Beethoven's earliest friends), Marianne Brandt, Bruneau, Bottesini, Borodin, Busoni, Bononcini, Boito, Ole Bull, Beriot, Balakirev, Burmeister, Curwen, Cui, Calvé, Campanini, Capoul, Carrère, Carvalho, Cellier, Chabrier, Charpentier, Colonne, Duparc, Ben Davies, Ffrangcon Davies, Debussy, Dedekind, Delibes, Dohnanyi, Dvorák, and Elgar. Of these thirty-six names, fully one-half should have been in the first edition, which of itself shows its serious omissions. Besides this, the inadequateness of treatment displayed in such biographical sketches as those of Bach, Berlioz, Brahms, Chopin, and a few others has been remedied by fuller historical detail and critical analysis, which gives the reader a clearer idea of the style and characteristics of the composer. It is surprising, how-

ever, that the editor should have retained the error in the life of Sebastian Bach that attributes the 'Lucas Passion' to that composer. It should be within the recollection of all European music scholars that when the Spitta 'Life of Bach' appeared, our own Bernhard Ziehn, whose musical scholarship and critical faculty are even better known in Germany than here, proved beyond dispute that the 'Lucas Passion' was not written by Sebastian Bach and thus prevented the inclusion of a spurious composition in the Bach Gesellschaft's famous edition—a feat in critical analysis that was personally acknowledged by Robert Franz, one of the most learned of the Bach students. It is to be hoped before the editor gets to the letter 'Z' he will have heard of this profound musical theorist, and in connection with his biography correct the error.

It will be a grateful announcement that the new edition contains many and valuable references to American musicians,—and this for the first time in any European musical dictionary. The list includes adequate biographical sketches of Mme. Albani, Frederick Archer (who may be classed as American, for his best work as organist and conductor was done in this country), Mrs. H. H. A. Beach, Arthur Bird the composer (who has spent most of his time in Berlin), David S. Bispham, Lilian Blauvelt, Fannie Bloomfield-Zeisler, Dudley Buck, Carl Bergmann, Annie Louise Cary-Raymond, George W. Chadwick, Dr. Leopold Damrosch and his sons, Walter and Frank, John S. Dwight (who did such a great work for higher music in this country half a century ago), the music house of Ditson & Co., Emma Eames, Clarence Eddy, and Julius Eichberg. Topics of a general nature treated are the American Guild of Organists, Boston Musical Societies (with a picture of Symphony Hall in that city), and the Cincinnati Musical Festivals.

All of these American topics are treated in the main with the comprehensiveness and accuracy due to the subjects. It is to be regretted that the name of Billings, the father of American psalmody and the first in the line of American composers, should have been overlooked. The history of this sturdy American, whose anthems were as inspiring to the revolutionary camps as were the Bach Chorales at Rossbach and Torgau in the Seven Years' War, and whose somewhat crude but sonorous hymns marked the complete liberation of the New England churches from that English compendium, the Bay State Psalm Book, and other works sent over from England for the spiritual edification of the colonists, deserved a place in such a dictionary as this.

As a rule these topics are characterized by

praiseworthy accuracy, but we must disagree utterly with the writer of the brief sketch of Carl Bergmann in his statement that 'Theodore Thomas's tastes and talents were largely developed under Bergmann's influence.' This is grossly incorrect, as shown in the memorials of Mr. Thomas just published. Mr. Thomas was first closely associated with Mr. Bergmann as first violinist in the Mason-Bergmann chamber concerts, inaugurated in New York City in 1855,—an event by the way which the writer of the sketch entirely ignores. From the very beginning, Mr. Thomas, as Mr. Mason, Mr. Mosenthal, and Mr. Matzka, the other members, acknowledge, was the master spirit of that organization. He dictated its general policy, its programmes, its interpretation, and its manner of performance. Out of personal regard for Bergmann, Mr. Thomas is very careful in his statements, but those on the inside know that Bergmann was jealous of him and had little sympathy with his musical radicalism, and that the friction at last was so strong he withdrew in a short time and the organization became the Mason-Thomas instead of the Mason-Bergmann, but not until Mr. Bergmann once confessed to him, 'you have lifted the veil from our eyes.' Neither Mr. Thomas's tastes nor his talents were developed under Bergmann's influence. Both were manifest before the men came together. Mr. Thomas announced his tastes publicly when he formed his first orchestra in 1862,—'the highest music, perfectly played.' In his autobiography he mentions the only man who had any influence upon his talents,—Carl Eckert.

The Cincinnati Musical Festival history is told succinctly, and the principal choral works performed in the first fifteen festivals are appended. It is to be regretted that the first volume had to go to press too early to include the colossal programmes of the Sixteenth Festival (1904) which were the crowning works in Mr. Thomas's Cincinnati career, and which will always remain as a monument to his genius in programme-making and programme-performance. They would have been an object lesson to the Old World, illustrating the musical advancement of the New, for in none of the European festivals, the Three Choirs, Birmingham, Leeds, Norwich, Sacred Harmonie (London), Vienna, or the Lower Rhenish, has such a colossal series of programmes been presented as at Cincinnati in 1904,—the last great work of the great conductor.

The Boston Musical Societies are treated in the order of their age, and the careful and ample detail of their description is an indication that all the musical institutions of this country will be adequately represented in the

succeeding volumes. The societies described are the Handel and Haydn, Harvard Musical Association, Apollo Club, the Cecilia, the Kneisel Quartette, Choral Art Society, and Boston Singing Club. A cross reference promises a history of the Boston Symphony Orchestra under 'Symphony Concerts,' and it will be a matter of local interest in this connection that there is a similar cross reference for the Chicago Orchestra; all of which shows the painstaking labor that has been expended upon this new edition and the great advancement in method and research as compared with the work of its original compiling.

The salient features of the first volume of the new dictionary have now been sufficiently set forth, and assuming that the remaining four volumes will represent the same standard of musical scholarship and will contain similar results of careful and accurate labor, it will not be premature to announce—and this, too, without any disrespect to the memory of Sir George Grove as a scholar—that at last we have an English musical dictionary not only worthy to be compared with the French and German dictionaries but surpassing them all in the lateness of its information and in its comprehensive scope. To all intents and purposes, Mr. Fuller Maitland and his associates have given us a new 'Dictionary of Music and Musicians.' Its scope has been greatly enlarged, as will be seen by the following statement in the preface: 'Upon the first edition a limit of time was imposed, the date 1450 being fixed as the beginning of the music that could be expected to interest modern readers. The study of ancient music, and in particular of that which belongs to ecclesiastical plain-song, has been so widely spread (partly as a result of the scientific articles written by the late W. S. Rockstro in the latter part of the Dictionary) that no book on music could now be considered complete which made its starting-point as late as the middle of the 15th century.' It is not alone in the enlargement of its scope that this Dictionary has been improved. By amplification and more adequate treatment of leading topics, exact statement, supplying of omissions, critical analyses, correct arrangement of compositions under opus numbers, absolutely new articles which should have been included in the old edition, and the recognition of the new material that has been supplied during the last twenty-five years, the editor has given the world for the first time a reliable and comprehensive Dictionary of Music in English, and has constructed an enduring monument to his musical scholarship.

In its typography and general arrangement the book is entirely satisfactory, but some of

the portraits are unworthy of the general high standard. They look like half-tones reproduced from half-tones, which are never satisfactory. The frontispiece, a portrait of Beethoven, is open to this criticism, and besides is not as characteristic or as faithful a likeness as might have been selected. The chalk drawing by von Kloeber, or the pen sketch by Lyser, would have been more desirable than the meaningless and spiritless one that has been used. Few great men have suffered more at the hands of artists than Beethoven. GEORGE P. UPTON.

THE STORY OF A GREAT MONOPOLY.*

The importance of the Standard Oil Company is due not so much to its own history as to the fact that the profits made through it, the methods created by it, and the men elevated on account of it have found their way into other industries in which the experience of the older organization has been used to create new concerns. Thus there has come into existence what might be called a net-work of Standard Oil influences which touch many industries, many interests, and many communities. The numerous statements and facts concerning this remarkable company, together with the existence of documents illustrating its entire history, have led Miss Tarbell, under the stimulus of magazine direction, to undertake the present 'History of the Standard Oil Company.'

In the prospectus to the work issued by the publishers the public is informed that this history is not controversial and therefore inspiring; it is not written to prove a preconceived theory; it is a legitimate study of a thirty years' industrial warfare based on documents; and the interpretations of the documents are in the light of an intimate knowledge of the oil industry and of the men engaged in it. As though to impress the reader still further with the scientific value of the book, another sentence is added to the effect that 'every statement, every interpretation of fact, every important step, is backed by documentary evidence.' This sets a high standard, which if attained would place the book in the position of an authority for all time upon its subject.

In the gathering of material for a work of this kind four courses may be followed: (1) the interviewing of persons contemporaneous with the times; (2) the study of public opinion as voiced in public prints, such as newspapers and pamphlets; (3) the perusal of contracts,

* THE HISTORY OF THE STANDARD OIL COMPANY. By Ida M. Tarbell. In two volumes. New York: McClure, Phillips & Co.

price-lists, legal cases, and printed documents; (4) the study of reports of legislative bodies, testimony and exhibits of witnesses before investigating commissions. Miss Tarbell's book gives evidence of an examination of the material that would be brought to light by following these methods, although her failure to cite authorities in foot-note references makes it almost impossible at points to verify some of the most important statements made in the book. In the interpretation of this material the author has undoubtedly been influenced by her long association with the people of the 'Oil Regions' and the sharing of the feeling there prevailing against the common enemy, the 'Standard.' Despite the statement of the publishers to the contrary, a thesis is to be found running through the book; this, however, does not in the least vitiate its value. This thesis may be stated in the following way: The oil industry in its early stages 'had workers in great numbers with plenty of capital, who were meeting every difficulty and overcoming them,' which promised 'the normal unfolding of a new and wonderful opportunity for individual endeavor.' This natural development was prevented by the Standard Oil Company, which was able by its methods to secure a monopoly and take away this grand opportunity from individual enterprise. In the chapter on 'The Birth of an Industry' the thesis is almost unconsciously continued in these words: 'But what had been done was, in their judgment only the beginning. . . . They would meet their own needs. They would bring the oil refining to the region where it belonged. They would make their towns the most beautiful in the world. There was nothing too good for them, nothing they did not hope and dare. But suddenly, at the very hey day of this confidence, a big hand reached out to trottle their future.'

The rise of the Standard Oil Company took place simultaneously with the competition of three railroads for the oil traffic and three cities for the business of refining. In this competition, rebates and discriminations were the outcome, as they were bound to be in unrestricted industrial conflict. It was what each railroad expected of the others, and what each city expected to fight. We are told that by 1871 every refiner suspected that his neighbor was getting better rates than he; moreover, the refining business seemed to be overdone. Out of such chaotic conditions the South Improvement Company was born, and though the struggle against it was successful nevertheless an unseen hand drew the bonds tighter about the oil business by shutting off oil, cutting down the supply of cars, and taking over customers. The plan proposed by the South Improvement

Company was in effect what has been done a hundred times in other ways since that day. No more recent example need be cited than the cattle trust. Secretly the promoters of the South Improvement Company made contracts with the railroads; by a mistake the plot was discovered, and thereupon began what Miss Tarbell calls 'the Oil War of 1872.' The alarm and indignation of the oil producers can only be imagined; through this feeling an organization was created that fought successfully the South Improvement Company. The result was the abandonment of the frames, but not the annihilation of the framers, of this remarkable movement. The rebate system, however, had been tested; it could be used at another time.

The fight against the Standard Oil Company, thus begun in its effort to control transportation, has continued at different intervals for the same reason. So far as economic grounds are concerned the contention as to whether the shipper of large tonnage shall be granted a lower rate than the prevailing one for concentrated traffic remains unsettled. It took no great argument to persuade the railroads of the soundness of this position, and even to go further in the payment of rebates on shipments made by other concerns. Although the oil producers and independent refiners were able to break up the South Improvement Company, nevertheless its successor, the Standard Oil Company, controlled the business of refining oil by 1875.

Even after the result just referred to, the Standard Oil Company had three great problems to solve: (1) the regulation of crude production; (2) the control of pipe lines and transportation facilities; and (3) a final form of organization that would escape the criticism of the law.

The machinery of the company's organization was thoroughly tested by the efforts of the producers to raise the low prices of crude oil as compared with refined. To do this the producers looked to the creation of a pipe line to the sea-board and sale of export oil, and the regulation of interstate commerce by Congress. Both of these projects were for the time defeated, and the discovery of new oil fields made the task of keeping the price of crude oil at a low point an easy matter. There was, however, an appeal to the law still open to the producers. In 1879 a suit was brought against the officers of the Standard. Though vigorously prosecuted for a time, delay of the proceedings in 1880 brought out strongly the power of the Standard to manage recalcitrant officers and bitter opponents, and to win a result known as the 'Compromise of 1880.' This may be regarded as a victory for the company for the

reason that the great hopes of the oil producers were in no respect realized.

One opening still remained to the producers. To take advantage of it they must build a pipe line to the seaboard. Under the able management of Messrs. Benson, McKelvey, and Hopkins, a pipe line was completed in 1881. Thus the Standard was brought face to face with its second great problem. After a period of two years the Standard, by successful maneuvering, secured an agreement with the Tidewater Pipe Line, and was able to control the transportation of oil by this means as well as by rail. By 1887 the Standard had reached the highest efficiency, and wished to be let alone; but a rapid series of events brought greater attention to its methods than ever before. The Buffalo case, the Rice contest and the Payne imbroglio, together with the defeat of the oil men's bill in the Pennsylvania legislature, stirred the country tremendously. Demands for investigation and requests for knowledge about the mysterious power came thick and fast from all parts of the land. As a result there followed the New York and Congressional investigations, the suit of the State of Ohio against the Standard Oil Company and its dissolution on paper. Through the leniency of the courts the situation did not differ materially from what it was before the dissolving order of the courts. It remained for another Attorney General of the State of Ohio, Hon. Frank S. Mannett, to complete the dissolution, forcing the company to meet its third problem, that of law-proof organization, and to create a great holding company, the Standard Oil Company of New Jersey.

During this legal contest the producers made another attempt to secure their freedom, but the Standard now entered the oil fields as an oil producer, carrying consternation into the ranks of the producers. The one escape open to the independents, as before, was an outlet to the sea. After many difficulties and great vicissitudes the United States Pipe Line was built; and in time an organization of independent oil refiners, despite the most hostile opposition, was created in what was called the Pure Oil Company. It is through the organization of these companies that competition exists in the field of oil production. It was, however, a result profoundly different from that hoped for by the pioneers in the oil business.

In looking back over the history of the Standard Oil Company one is impressed with the shrewdness of the men behind it, the real greatness of the company, its economies and admirable methods of handling business. But against this are to be contrasted the espionage of the business of competitors, the manipulation of the legislatures, the determination of rates, the

securing of rebates, and the harassing of competitors. The Standard Oil Company would have been in any event a great company, but the methods used in forestalling competition have made it a monopoly.

It is of relatively little importance whether every statement made in Miss Tarbell's book is absolutely true. The real question is as to whether or not she has pictured the history of the Standard Oil Company in its true light, and has presented correctly the methods practiced by this organization and its agents. In the judgment of the reviewer, the author has accomplished both of these tasks in so just, clear, and attractive a manner as to entitle her to the thanks of every American citizen. The book is a genuine contribution to that knowledge of the real inwardness of things industrial which Americans as a people so lack.

FRANK L. McVEY.

THE SOUTHERNER'S PROBLEM.*

Mr. Thomas Nelson Page has collected, in a book of some three hundred pages, certain articles recently contributed by him to 'McClure's Magazine,' in answer to the unanswerable argument of Carl Schurz, together with several earlier essays of his on the race problem. The result is a book the central interest of which is psychological rather than scientific,—that is, it presents the brief for the South of a Southerner of distinction, who while not a friend of the Negro race is certainly not to be counted an enemy.

A careful dissection of the book reveals some interesting evidences of growth and feeling. The first essay chronologically is Chapter VII., written some fifteen years ago and published first in another volume. This essay is brought down to date by Chapter II., with some repetition. Similarly Chapters VI. and I. elaborate Mr. Page's only real contribution to the race problem in the years of his writing and observation,—viz., his account of the training and condition of the house servant on the best Virginia plantations. Two chapters are given to special pleas on the subjects of lynching and disfranchisement, and a hastily constructed and inaccurate chapter deals with the present condition of the Negro. The book ends with a suggested solution of the Negro problem notable for its breadth and good temper on the one hand and

* THE NEGRO: THE SOUTHERNER'S PROBLEM. By Thomas Nelson Page. New York: Charles Scribner's Sons.

THE COLOR LINE. By William Benjamin Smith. New York: McClure, Phillips & Co.

LIGHT AHEAD FOR THE NEGRO. By E. A. Johnson. New York: The Grafton Press.

on the other for its singular agreement with all that the Negroes themselves and their friends have ever demanded.

Mr. Page begins by asserting that 'no man can entirely dissociate himself from the conditions amid which he grew up, or free himself from the influences which surrounded him in his youth. The most he can do is to strive earnestly for an open and enlarged mind and try to look at everything from the highest and soundest standpoint he can reach.' Throughout most of the book there is evidently a sincere effort to keep this judicial attitude, but this is seriously marred by careless statements of fact and particularly by Mr. Page's large reliance on the authority of William Hannibal Thomas, and his approval of the monstrous assertions of Thomas's book. For instance, to assert that 'murder might easily have been done' in the Boston 'riot' of some years since is an unfortunate exaggeration; the story of Sam Hose is not at all in accordance with the published facts, since many honest men do not believe he was guilty of any crime but that of murder. Then, too, the character of Thomas and the unreliability of his book have been too often exposed to permit of this being made the basis of reiterated slander upon the American Negro.

The brief for the South as held by Mr. Page is made up of the following points: 1, That Slavery gave the Negro excellent training; 2, That the mistakes of Reconstruction alienated master and freedman; 3, That the freedmen's sons and the sons of the masters are growing further and further apart; 4, That the Negro is capable of some but limited improvement; 5, That by education he should be given a chance to improve.

To one like Mr. Page, whose youthful dreams centered on a Virginia plantation of the better sort, amid trained family servants and the old lazy prosperity of the Southern gentleman of the kindlier régime, it seems a monstrous thing to condemn slavery as an inhuman and cruel system. It was not this, Mr. Page again and again declares; rather it was 'a relation of warm friendship and tender sympathy' (p. 166), 'the "driver" of slave-horror novels was as purely the creature of the imagination as Cerberus, or the Chimera' (p. 167), often 'the affection of the slaves was stronger toward the whites than toward their own off-spring' (p. 174), and the slaves had in many instances 'the education which comes from daily association with people of culture.' Mr. Page was only eight years old when the war broke out, and so he knows slavery largely by tradition. Nevertheless, believing the tradition true, Mr. Page resents slurs on slavery, and he has in his contention just enough of right to make it next

to impossible for him to realize his error. It is as inaccurate to call Southern slavery barbarous as it is to call the modern wage system ideal; but it is not inaccurate to say that Southern slavery fostered barbarism, was itself barbaric in thousands of instances, and was on the whole a system of labor so blighting to white and black that probably the only thing that saved Mr. Page's genius to the world was the Emancipation Proclamation,—the very deed that allows the present reviewer the pleasure of criticising Mr. Page's book instead of hoeing his cotton. Mr. Page is dean of that school of Southern writers which has in recent years pictured the Southern planter as a sort of demigod. The world has accepted this portraiture in good-humored silence, recognizing it as a generous tribute of the New to the Old South; nevertheless, it is perfectly clear that the Southern gentleman of yesterday was an ordinary human being, kindly, indolent, choleric, and self-indulgent, neither better nor worse than the ordinary run of men. It is inconceivable that a laboring class placed under the complete dominion of such a man should prosper; and with all the instances of kindness and affection (and there were hundreds of such instances) the net result of any such system was, and was bound to be, oppression, cruelty, concubinage, and moral retrogression. That this was the result in the South, one can read even in the dry reports of the United States Census.

How far it was possible in the days of reconstruction to have acted more wisely than the nation did will always be a mooted question. Men like Mr. Page, however, forget that in 1864 practically every Southerner was convinced that free Negro labor was impossible, and was determined to keep the substance of slavery even if he had to surrender the name. Under such circumstances there were but two ways open: either to establish government guardianship over the Negroes; or, by making them full citizens at once, to let them guard their own rights. The first would have been the wiser course, but the South frustrated it. The South attacked not simply the working of the Freedmen's Bureau but its basic principle. When that Bureau fell, what was left but enfranchisement? Only slavery, and war had just made slavery impossible.

That estrangement should follow between ex-master and freedman was inevitable. Who should be blamed for it,—the intelligent master or the ignorant man? Surely to base the Ku Klux Klan on the Union League of Negroes, as Mr. Page virtually does, is as ungenerous as it is unhistorical. It was inevitable that for one or two generations after

emancipation the parties whose relations were disturbed should regard each other with dislike, suspicion, and distrust. And the fault of the Southern whites has been that they have sought to increase this feeling by exploiting it in political and social life, placing personal and public humiliations on black people, emphasizing, publishing, and gloating over every mistake and foible of a struggling people, and hindering their progress in many directions by law and custom.

It is, however, in Chapter III. (and partially in Chapter VII.) that the crucial points of Mr. Page's attitude are evident. This chapter seeks to prove that no great amount of development can be expected of black people. The sincere belief in this has quite evidently preceded the massing of the facts, so that any fair student would simply say that the case was 'not proven.' The negative testimony of Africa and Hayti, with all its weight, is inconclusive. His earlier argument that no Negroes of ability had appeared in America, Mr. Page has had to modify even in the short space of fifteen years' experience, and the present argument that 'exceptional Negroes but prove the rule of inferiority' sounds like a retiring to inner lines of fortification. Then, too, there may well be considerable difference of opinion as to whether or not the accumulation of two hundred and thirty millions of dollars in farms in one generation is a sign of Negro thrift; Mr. Page thinks it is not, and hastens to the more congenial subject of crime, where the testimony is more vague and mystifying.

The trouble with this whole argument is that an assumption of the unchangeable inferiority of a race of men inevitably leads to actions that hinder their development. If these Negroes cannot become ordinary civilized human beings, why waste time offering them opportunities? This is the inevitable conclusion of such philosophy, and although Mr. Page stops half way and insists on education and opportunity for blacks, makes the excellent suggestion of black police, and defends an intelligent black vote, yet the mass of his compatriots in the South sweep on far beyond him and act on the philosophy that Professor William Benjamin Smith has recently published in his volume entitled 'The Color Line.'

Mr. Smith's book is a naked, unashamed shriek for the survival of the white race by means of the annihilation of all other races. He says bluntly:

'Compared with the vital matter of pure Blood, all other matters, as of tariff, of currency, of subsidies, of civil service, of labour and capital, of education, of forestry, of science and art, and even of religion, sink into insignificance. For, to judge by the past, there is scarcely any conceivable edu-

cational or scientific or governmental or social or religious polity under which the pure strain of Caucasian blood might not live and thrive and achieve great things for History and Humanity; on the other hand there is no reason to believe that any kind or degree of institutional excellence could permanently stay the race decadence that would follow surely in the wake of any considerable contamination of that blood by the blood of Africa' (p. IX.).

Moreover, the author does not stop there. If 'contamination' is to be avoided, whites and Negroes must not live in the same land, nor eventually upon the same earth. Not even individual exceptions can save the lower race from this judgment.

'Does some one reply that some Negroes are better than some Whites, physically, mentally, morally? We do not deny it; but this fact, again, is without pertinence. It may very well be that some dogs are superior to some men' (p. 15).

Nor is the Negro race alone condemned; the Chinese must go, the Japanese are questionable, and of course the Malays, East Indians, Turks, and such people are inadmissible. In fact, the majority of humanity is doomed by reason of 'disease, vice, and discouragement,' and the prophecy of this consummation so devoutly to be wished ought, in Mr. Smith's opinion, 'to be stamped in letters of gold on the walls of the Public Library in Boston and over the pulpit of Plymouth Church in Brooklyn, on the lintels of the White House, and on the title-page of all future editions of "The Independent" and "The Nation"' (p. 185).

Such a book could easily be passed over in silence, did it not state flatly and with unnecessary barbarism a thesis that is the active belief of millions of our fellow countrymen. In vain may we smile at the author's hysterics, and criticise his slovenly composition; in vain may we remind ourselves that this arrogant manifesto of the Princes of the Blood is an outbreak of world-old pharisaism and brute self-assertion; in vain may we remind Mr. Smith that nations live for Mercy, Justice, and Truth, and not simply for breeding; and that since some dogs kill their enemies quickly instead of tantalizing them to death by 'disease, vice, and discouragement,' this may prove more dogs superior to men than he admits. All this arguing is beside the point; some men think in this wise, and this is the heart and kernel of the Negro problem. This is the new barbarism of the twentieth century, against which all the forces of civilization must contend. Can the world conquer it as it has already partially conquered caste and religious persecution and feuds? Mr. E. A. Johnson, author of the volume entitled 'Light Ahead for the Negro,' recently published, believes that we can. His little book, written by a man of Negro blood, is curiously yet not unattractively pieced

together in the form of semi-fiction, and contains the prophecy of a century hence. His hero has asked, in this millenium, of the fate of such books as Mr. Dixon's and (may we add?) Professor Smith's:

'She also had heard of those false prophets whom history had not forgotten, but who lived only in ridicule and as examples of error. She seemed to be ashamed of the ideas once advocated by these men, and charitably dismissed them with the remark that, "It would have been better for the cause of true Christianity had they never been listened to by so large a number of our people, as they represented brute force rather than the Golden Rule."'

'I heard with rapt attention. Although I had already seen much to convince me of the evolution of sentiment in the South, these words sank deeper than all else. Here was a woman of aristocratic Southern blood, cradled under the hills of secession and yet vehement in denunciation of those whom I had learned to recognize as the beacon lights of Southern thought and purpose! And when I reflected that her views were then the views of the whole South, I indeed began to realize the wonderful transformation I was being permitted to see.'

W. E. BURGHARDT DU BOIS.

THE FATHER OF AMERICAN CARICATURE.*

It has been pointed out that the Civil War made American caricature what it is at the present day — one of the most dominating factors utilized in formulating public opinion. It required very little imagination on the part of the artist to make the tall figure of President Lincoln appear grotesque, and his many strongly marked peculiarities supplied both friends and enemies with subjects for ridicule. The stirring times from 1861 to 1866 brought to view the greatest caricaturist this country has ever known—Thomas Nast. In his new biography of Nast, Mr. Albert Bigelow Paine says that one of the trophies most highly prized by the artist was a vase, in the shape of an army canteen, representing America decorating the cartoonist in the presence of the army, and bearing on the reverse side the inscription: 'Presented to Thomas Nast by his friends in the Army and Navy of the United States, in recognition of the patriotic use he has made of his rare abilities as the artist of the people; the gift of three thousand five hundred officers and enlisted men in the Army and Navy of the United States.'

Nast was born at Landau, Bavaria, September 27, 1840, but left Germany for this country before the breaking out of the revolution that culminated in 1848. At twenty years of age, having shown great skill with his pencil,

he was sent to England to make illustrations, for the 'New York Illustrated News,' of the international prize-fight between Heenan and Sayers, at that time an unparalleled proof of newspaper enterprise. So unusually successful was he in this venture that he was ordered to Italy to join General Medici in the famous campaign in which Garibaldi freed Sicily and Naples and created the Kingdom of Italy.

In February, 1861, just before the breaking out of the Civil War, he returned to America. His campaign in Italy had given him a war experience such as no other artist possessed. The strong patriotic interest which he took in the Rebellion raised his work to the level of the heroic. Lincoln acknowledged that his powerful emblematic pictures were the best recruiting sergeants for the North. Nast worked in a field peculiarly his own. His designs at this time were of a serious character, setting forth as they did—sometimes emblematically in pictorial allegory, sometimes in direct and striking presentment—the many and mutable phases of the great war. Pictorial humor and satire were his weapons of might, and beneath their allegorical exterior were concealed the most profound convictions, the most direct insistence on reforms, the most pointed exposure of shams. Always earnest and never cynical, he had but one view and end ever in mind—the moral and political advancement of the people and the nation. 'The cartoonist who accomplishes anything worth while,' said Nast, shortly before his death, 'must have his own deep convictions that the target at which he is aiming is the right one to attack. Looking over my experiences as a cartoonist I deem it one of my most satisfying reflections that I never allowed myself to attack anything I did not believe in my soul was wrong and deserving of the worst fate that could befall it.'

Nast assisted in electing Lincoln the second time; and after the Confederate Army had laid down its arms at Appomattox Court House, he became an ardent advocate of temperance reform. In this noble cause he won a noble battle, putting a stop to one of the most intemperate social customs of the day. His art had become a 'mighty engine of warfare.' It was during the period of reconstruction and corruption which invariably follows the upheaval of a great country that his work achieved the highest point that satiric art has ever reached in America. Nast's work at that time betokened at once the power of the artist and political satirist combined,—a talent that but few in the history of art possessed. Kaulbach in Germany had it, as is splendidly shown in his 'Reynard the Fox'; Hogarth, Gilroy, Cruikshank, and Tenniel had it in English art.

* THOMAS NAST. His Period and His Pictures. By Albert Bigelow Paine. Illustrated. New York: The Macmillan Co.

But none of these ever dictated a policy or caused a national reform. To municipal reform Nast's pen became a battery of artillery, shooting shrapnel at the common enemies of freedom and the purity of the ballot-box. The exposure of the Tammany Ring and the flight of Tweed's *confrères* are matters of world-wide knowledge. Tweed admitted that Nast caricatured him so often and so sharply that he began to look like his counterfeit presentment—that coarse, obese figure, those insolent deep-set eyes, those thousand and one little characteristics that are still identified in the public mind with fraud incarnate. Nast's cartoons in those days were not the paid work of a mere artist hired to carry out the directions of another, but the crystallization of his own personal antagonism to what he knew was one of the most brazen attempts to rob by wholesale in the history of any municipality.

Comparing the cartoons in the Tweed days with those of the present time, Mr. Paine says:

'Today the merit of our cartoons lies mainly in their technique and the clever statement of an existing condition. They are likely to be the echo of a policy, a reflection of public sentiment, or the record of daily events. The cartoons of Thomas Nast were for the most part a manifest, a protest or a prophecy. They did not follow public events, but preceded them. They did not echo public sentiment, but led it. They were not inspired by a mere appreciation of conditions, but by a powerful conviction of right and principle which would not be gainsaid. The altered attitude of our pictures today is not due to the individuals but to the conditions. Nast began when the nation was in a flame of conflict. When the fierce heat of the battle had subsided, it left the public in the ebullient formative state where human passions run high and human morals and judgment are disturbed. At such times strong human personalities leap forth to seize the molten elements and shape the fabric of futurity. Such men have little place today. The New York Herald said not long ago, editorially: "The press of America merely mirrors public opinion instead of commanding it." And it is this that the cartoonist of the present day must be content to do. He can but mirror the procession of events—not direct them.'

It was Nast who gave dignity to the 'anthropomorphic symbol of American ideas and opinions'—Uncle Sam; depicting him no longer as the lean buffoon of former years. He also possessed in a remarkable degree the faculty of throwing individuality into articles of apparel and personal belongings; in fact, in many of his pictures he merely indicated the personality of his subjects in this way—such as Oakley Hall's eyeglasses, Horace Greeley's hat, the dollar-mark and money-bag for Tweed's face. The first of animals to take its definite place in the history of American caricature was the donkey. Nast's first application of the donkey to Democracy was on January 15, 1870, when

he represented it as the 'Copperhead (democratic) Press' kicking the dead lion, E. M. Stanton. Shortly afterwards the Republican elephant and Democratic donkey took definite shape in 'Harper's Weekly.' Speaking of Nast's enduring influence on the art of caricature, the present biographer says:

'Being the first, it was necessary for him to establish fundamentals, to construct the alphabet of an art. The work was not arbitrarily done, nor were the results due to accident. The symbols which today confront us on every hand were each the inevitable expression of some existing condition which by strong, sure mental evolution found absolute embodiment and became a pictured fact. We can no more efface them than we can erase the characters of our spelling-book.'

It was but a question of time when the public would no longer demand pictorial crusades; Nast's business relations with 'Harper's Weekly' became strained, and he finally found himself practically robbed of a means of livelihood. For a while he met with success on the lecture platform, but at last this also failed. 'Somehow the gentle and pathetic figure of Don Quixote cannot fail to present itself to those who in his final days were familiar with the dreams and struggles and disappointments and with the lovable personality of Thomas Nast.' It was in March, 1902, after Mr. Roosevelt had become President, that Nast received a letter from his old friend, Hon. John Hay, Secretary of State, offering him the consular post at Guayaquil, Ecuador. Though Nast feared the climate, he needed the position, and accepted it. On Sunday, December 7, 1902, he succumbed to yellow fever far away on the Pacific coast.

Nast's art was remarkable for its fertility of invention and that clear graphic style which insured it the popularity that waits on simplicity. In defining his position in the world of art, Mr. Paine says:

'There is a divine heritage which rises above class drill and curriculum—a God-given impulse which will seek instinctively and find surely the means to enter and the way to conquer and possess the foreordained kingdom. Such a genius was that of Thomas Nast. Lacking a perfect mastery of line, he yet possessed a simplicity of treatment, an understanding of black and white color values, with a clearness of vision, a fertility of idea, and, above and beyond all, a supreme and unwavering purpose which made him a pictorial power such as this generation is not likely to know again. Perhaps all this is not art. Perhaps art may not be admitted without the grace of careful training—the touch that soothes and fills the critic's eye. But if it is not art, then, at least, it is a genius of no lesser sort. There are men who will tell you that Grant was not a general. There are others who will hold that Nast was not an artist. Yet these two were mighty warriors—each in his own way—and the world will honor their triumphs when

the deeds of their critics have vanished from the page of memory, and their bodies have become but nameless dust.

Mr. Paine's work was prepared with the personal assistance of Nast. It covers the artist's life in a thorough and interesting way, and is adequately illustrated. INGRAM A. PYLE.

MASTERS OF THE EARLY AND LATE RENAISSANCE.*

It is too much to expect anything but very unequal merit in the different volumes of series of monographs on artistic subjects. An editor must choose his writers as he may, with the inevitable result that certain books will fall below the standard set by the best of the series. The excellent beginning made by the 'Library of Art' in its two early volumes on Donatello and Michael Angelo led the reader to hope for a set of monographs of almost uniform excellence. But the inevitable inequality of such a series is illustrated by the mediocre character of the first of the three books forming the latest additions to the series,— 'Mediaeval Art' by Mr. W. R. Lethaby. The volume is devoted chiefly to the history of architecture from the year 300 A. D. to 1300 A. D. It opens with chapters on Byzantine art in the East and in Italy; then follow passages on Romanesque art in various countries; finally there are chapters on Gothic art in different European states. The treatment is so cursory that the reader often finds little more than a list of monuments.

The chapter on 'Gothic Characteristics' might be expected to offer a definite field for criticism, but it proves to be only a compilation from other writers; moreover, it does not marshal its facts in systematic order. There is the bias usual with British writers when dealing with this subject. Anyone who knows the work of Viollet-le-Duc, Louis Gonse, and C. H. Moore is not inclined to accept the more superficial view of English writers, and our author does not even come up to the very moderate standard of the best British criticism. His exposition, so far as it goes, is not clear, and it is evident that he has no proper grasp of the fundamental principles of his subject. After a rapid review of Gothic art in France, England, Switzerland, Spain, Belgium, and Germany the volume ends with a still slighter and less satisfactory discussion of Gothic architecture in Italy.

* LIBRARY OF ART. New volumes: Mediaeval Art, by W. R. Lethaby; Verrocchio, by Maud Cruttwell; Titian, by George Gronau. Each illustrated. New York: Imported by Charles Scribner's Sons.

Mr. Lethaby's book as a whole shows no new grasp of the subject, no general principle or underlying philosophy whereby to coördinate many artistic movements. It is profusely illustrated, as are all the numbers of the series, and is provided with a good index.

Miss Maud Cruttwell's volume on Verrocchio is a scholarly and appreciative monograph of great importance. Until the appearance of this book, the only serious work devoted to this fifteenth century master was that by Mackowsky in the 'Künstler Monographien.' But this is published only in German, and is neither as accurate nor as stimulating as the present volume. A battle of criticism has been waged about the work of this master ever since Bode's and Morelli's vituperations and diatribes of nearly thirty years ago. Verrocchio has indeed presented many difficult problems, one of the most interesting of which relates to the early works of his great pupil, Leonardo da Vinci. Miss Cruttwell brings to her task a long residence in Italy, years of training in the writing of three earlier volumes of importance, especially the monograph on the della Robbia, and she applies the methods of modern connoisseurship to the various mooted questions. In her introduction she says:

'Verrocchio is perhaps the least known and appreciated of the great masters of the fifteenth century. The supreme excellence of those works which are proved by documentary evidence to be authentic is disregarded as the standard of judgment as to quality and style, and a quantity of inferior sculpture and painting is attributed to him for which his feeble imitators are responsible.'

Not only has this been true, but critics have judged our master by his earlier, more angular, and less beautiful paintings. He was pre-eminently a sculptor, and his mature works, such as the 'David' and the 'Boy with the Dolphin' in Florence and the 'Bartolommeo Colleoni' in Venice, prove that in his acquaintance with anatomy and the laws of movement, in his draughtsmanship and technical skill, he was inferior to none of his contemporaries, and that in breadth of vision and imaginative power he was excelled only by Donatello and Leonardo. Moreover, 'with an impeccable accuracy in representation and a vigorous and facile execution, he combined the poetry, the depth of feeling, and the wide sympathies of the idealist.' How different, and how much truer, is this conclusion from M. Muntz's dictum that Verrocchio is 'narrow and bourgeois' and his work 'commonplace, angular, and dry.'

There is a popular interest in Vasari's tale that Verrocchio left his painting of 'The Baptism' unfinished, and that Leonardo da Vinci added one of the angels in the foreground;

whereupon, the story goes, the older master was so discouraged that he never touched brush again. On the contrary, our author proves by detailed analysis that this angel shows the same hand as that which executed the rest of the picture, and she cites documentary evidence to the effect that Verrocchio continued to work for many years afterwards. The discussion of this picture in connection with 'The Annunciation' by Verrocchio in the Uffizi and the smaller painting of the same subject by Leonardo da Vinci in the Louvre is the occasion of some excellent critical writing in regard to the latter. Take as an example the following passage in regard to Leonardo's style:

'The most remarkable quality of Leonardo's work is its vivacity, a vivacity noticeable in the slightest of his engineering sketches and even in his handwriting. The least touch of his pen, pencil or brush is rapid and vividly alive. It is sensitive, yet decisive. It darts and scintillates like flame, giving to the painting or drawing, even when the subject represented is tranquil in sentiment, an excess of life almost fantastic. In his earliest work known to us, the predella panel of the "Annunciation" in the Louvre, this vivacity is present to so great a degree that the solemnity of the theme is almost marred by the alertness and briskness of the figures. Each touch of the brush in hair and wings and grasses sparkles with life.'

Another passage that deserves notice is the discriminating comparison of the artistic styles of Pollaiuolo and Verrocchio. Scientists and draughtsmen *par excellence* in a school of naturalists and linealists, these two masters are the very bone and marrow of quattrocento art; and their relative characteristics have rarely been so well defined as in Miss Cruttwell's words.

Some profile portraits of women, notably that in the Poldi Pezzoli Museum in Milan and another in Berlin, which are ascribed to Piero della Francesca, are attributed by Berenson to Verrocchio. It seems to us that they are certainly works of the Florentine rather than of the Umbrian school, which would exclude Francesca's authorship. Miss Cruttwell, however, does not accept these beautiful likenesses of women as works of Verrocchio, and indeed attributes to our master none of the Madonna pictures bearing his name. In this we follow her with approval, for these Madonnas in London, Berlin, and elsewhere certainly show the work of several hands. It is by such conclusions that the authentic works of the master are to be distinguished from mediocre school pieces. In the list of his genuine works she gives him only three paintings: 'The Baptism' in the Florentine Academy, 'The Annunciation' in the Uffizi, and the portrait of a woman usually ascribed to Leonardo in Prince Liechtenstein's collection at Vienna.

Miss Cruttwell gives in an appendix the text of documents, some of them discovered by herself, which bear on various questions, and thus enables the reader to verify her conclusions. In her account of the painter's life she is judicial and cautious, while she adds materially to our information on the subject. Although the present monograph has not decided all the difficult problems presented by this sphinx of fifteenth century art, it is a step towards that result, and is an important and stimulating contribution to the history of art, a masterly exposition of Verrocchio's commanding position as painter and sculptor.

The volume on Titian by Dr. George Gronau is a translation of a work published in Germany four years ago. New material has, however, been added, and the whole brought up to date. The work is avowedly based on Crowe and Cavalcaselle's 'Life and Times of Titian,' in two volumes; but since this was published research has added much to our knowledge of the great Venetian master. Dr. Gronau has himself been a diligent investigator of documents and interpreter of paintings; he is both historian and connoisseur, and it is partly due to this twofold equipment that we now have a volume of such unusual value. The book is popular in that it is avowedly written for the general reader, but the writer's judicial insight and scholarly equipment have enabled him to pack an incredible number of details into small compass, to give us a masterpiece of condensation which possesses at the same time breadth of view. He deals with the different groups of paintings,—as the early portraits, the Giorgionesque Madonnas, the great altar-pieces,—in separate chapters without following a strictly chronological order. It might be an open question if this is the best method, but in case the deficiencies of such procedure are not thought to be more than made up for by its advantages (and we think they are), Herr Gronau gives at the end of the book a descriptive list of the paintings of the master, with comments on the date or probable period of execution. This forms an admirable key for the study of Titian's artistic development in detail, and is of unique value, constituting the most important feature of the book alike to the amateur and the critic.

Our author makes two additions to the mass of Titian's known paintings: he has discovered in the apartments of the Pitti Palace a portrait that he believes may be that of Giulia, Duchess of Urbino, and he moreover attributes to Titian the remarkable portrait of a lady in the Crespi collection at Milan, which Berenson believes to be a copy of a lost Giorgione but which Cook

holds to be an original Giorgione and the portrait of Catherine Cornaro.

Much new information is given in regard to many of the painter's princely patrons and his relations to the courts of Mantua and Urbino, while the important facts about the painter's life and character are summed up in a masterly manner. One of the best chapters is that on 'Titian's Private Life,—Family, Home, Friends.' Additional points of interest are Dr. Gronau's belief that the so-called 'Duke of Norfolk' in the Pitti is really a portrait of the Duke of Urbino, his discussion of Titian's Giorgionesque period, the emphasis he places on Palma Vecchio's influence on our master, and his chapter on Titian's technique. Although he writes on the latter subject with the modesty of a layman, and gives his opinions with reservations, we are bound to say that his discussion of the great master's methods is the best contribution yet made to the subject. Of especial value also are his remarks on the art of portraiture on p. 131, his discussion of landscape in Titian's work (pp. 166 *et seq.*), and the passage in regard to the painter's later style, the monochromatic effect of his most mature work (pp. 160, 161, and 162). This effect is seen in such of Titian's later pictures as his 'Portrait of Himself' in Madrid, painted at about the age of ninety, and his 'Christ Crowned with Thorns' in Munich. In dramatic insight and power of interpretation wedded to the highest technical skill, certain of these late works are unexcelled, and are not generally appreciated as they deserve.

One of the refreshing features of the book is the reproduction, among its abundant illustrations, of some of Titian's less known yet important pictures. A few of these unfamiliar subjects are: 'Jacopo Pesaro Doing Homage to St. Peter' (Antwerp), 'The Ariosto' (Cobham Hall), 'Venus' (Bridgewater House), 'Doge Gritti' (Vienna), 'Giulia, Duchess of Urbino' (Pitti Palace), the 'Rape of Europa' (Gardner Collection, Boston), and the 'Nymph and Shepherd' (Vienna).

Those who recall Dr. Gronau's sympathetic monograph on Leonardo da Vinci, published some two years ago, may at first feel disappointment at the comparatively cold treatment of Titian. It may seem that he is too tolerant of the great Venetian's poorer pictures, and not sufficiently appreciative of his masterpieces. But this scholarly restraint is in fact one of the great merits of the book. On this account it is much to be preferred to the more enthusiastic treatment of the well-known monograph by Mr. Claude Phillips; the German's critical balance and scholarly reserve are in striking contrast to the Englishman's bombast

and prose poetry. Indeed, Dr. Gronau's volume, marked by cautious accuracy and disinterested love of truth, is a model for works of its class. It is a thing of high art in itself, and is certainly the best life of Titian that has appeared.

GEORGE BREED ZUG.

BRIEFS ON NEW BOOKS.

America's
Historic
Highways.

With the publication of Volumes XI to XVI, Mr. Archer Butler Hulbert's series of 'Historic Highways of America' (Arthur H. Clark Co.) has been completed. Volumes XI and XII, treating of 'Pioneer Roads,' begin with an account of the evolution of roads from the trail to the first American turnpike, built from Philadelphia to Lancaster in 1794. Much of this discussion repeats the matter of earlier volumes, though more attention is given to the means of transportation, beginning with the pack horse and developing, as the trail becomes a road, into the freighter and stagecoach. Four highways are described: first, the road beginning with Zane's trace from Wheeling to Zanesville, which was continued to the Ohio river at Mayesville and thence to Lexington, Ky.; second, the road built in 1832 by Virginia between Winchester and Parkersburg, which Mr. Butler calls the 'old Northwestern turnpike'; third, the Genesee road, built between 1794 and 1800 from Utica to the Genesee river and thence to Lake Erie; and, fourth, the Catskill turnpike, built in 1802 from the Hudson to the Susquehanna. The first three roads were selected for treatment by Mr. Hulbert because they were in the line of the early westward movement, and the last one, apparently, because an account of it existed ready-made in Mr. Halsey's 'Old New York Frontier,' which the author was permitted to borrow. The separate treatment of the Braddock, Forbes, and Boone roads in earlier volumes of the series prevents a logical development of the material, so that the relation of the various roads to each other is lost sight of. The greater part of the two volumes consists of accounts, drawn from various sources, of travel upon early roads. The narrative, taken from Bailly's 'Tour,' of a ride over the Pennsylvania road in 1796 is both interesting and instructive, and an heretofore unpublished letter describing a trip over Braddock's road in the same year gives a faithful and pathetic picture of emigrant life. The remaining accounts are of slight value; the chapter from Hall's 'Legends of the West' is wholly imaginative, and the extracts from Dickens's 'American Notes' are too easily accessible to warrant reproduction. Volumes XIII and XIV are entitled 'Great American Canals.' They furnish accounts of three canals: the Chesapeake and Ohio and the Pennsylvania canals, in Volume XIII, and the Erie canal in Volume XIV. The former volume brings out in an interesting way the rivalry between the canal and the railway, which ended in the

easy triumph of the railway. The latter volume gives a convenient outline of the history of the Erie canal, which is particularly timely by reason of the great improvements that have recently been entered upon for the purpose of maintaining the commercial prestige of New York. Logically the order of the two volumes should have been reversed, since it was the success of the Erie canal that inspired the construction of the other canals. It goes without saying that the account of these three canals is very far from giving that comprehensive view of the era of canal building in the United States which it is very desirable to have, and which we naturally expected from the title of the series. Particularly surprising is the omission of the Ohio canals, which form a part of the history of the author's own state and which for so long a time performed a useful service in connecting the Great Lakes with the Mississippi system. Volume XV., entitled 'The Future of Road-Making,' is a popular treatise on good roads and the way to make them. It consists of five chapters by different hands. The first is an introductory discussion of the sociological importance of good roads by Mr. Butler himself. The second is an account of the Office of Public Road Inquiry of the Department of Agriculture, by the Hon. Martin Dodge, Director of the Office. The third chapter is a reprint of a bulletin entitled 'Good Roads for Farmers,' written by Mr. M. O. Eldredge, Assistant Director of the Office of Public Road Inquiry, and issued by the Department of Agriculture in 1899. This chapter, filling nearly half the volume, is devoted to practical directions for road making. Following it are two short chapters, one on 'Materials for Macadam Roads' by Mr. L. W. Page of the Road Material Laboratory of the Department of Agriculture, and the other on 'Stone Roads in New Jersey' by Mr. E. G. Harrison, Secretary of the New Jersey Road Improvement Association. Such a volume as this seems out of place in an historical series. It may, however, bring the work now being done by the United States government in encouragement of the good roads movement to the attention of some who might not otherwise know of it. Volume XVI. is devoted to an index to the entire series. The later volumes of the series present both the merits and defects of the earlier ones. They are entertaining and often suggestive, but always incomplete. The material is ill arranged, and a surprising amount of it is reprinted from other books. Taken as a whole the work is more like a 'report of progress' than a finished product.

A Dutch philanthropist and pioneer.

'Charge it to Huidekoper' was, fifty years ago, a familiar phrase in western Pennsylvania, so numerous were Harm Jan Huidekoper's beneficiaries, deserving poor bidden to draw on him to the extent of their needs. An excellent biography of this good man and hardy pioneer has been prepared by Mrs. Nina Moore Tiffany and Mr. Francis Tiffany, and is published by the W. B. Clarke Co. of Boston. Huidekoper's early life in Holland, his coming to America in 1796 at

the age of twenty; his long and profitable connection with the Holland Land Company, chiefly as their agent at Meadville, Pa., his promoting of that town's interests, his exertions in behalf of religious enlightenment and liberality, his founding of the first Unitarian church in his part of the country, and later his and his son Frederic's successful endeavors to start a theological school at Meadville, and finally his lamented death in 1854,—all these and many other matters are set forth in due order and with abundant pictorial accompaniment. Extracts from Huidekoper's correspondence are given, and especially interesting are his letters to James Freeman Clarke, who married one of his daughters. Selections from his published writings prove him to have been a man of intellectual independence and great moral force. Copious extracts from his manuscript autobiography also add to the value of the book. Modestly but unmistakably he shows himself to have been one of the makers of Pennsylvania. At once self-reliant, energetic, and earnestly thoughtful, he says, 'I have become thoroughly convinced that the most valuable part of a man's education is that which he gives to himself.' In that utterance lies much of the secret of his success in a pioneer life that presented problems for whose solution he had no one to whom he could turn. Another familiar saying, which is probably still current at Meadville, commemorates his breaking loose from the fetters of old-fashioned orthodoxy. 'What is Unitarianism? Nobody knows but Huidekoper, and he won't tell.' Herein is suggested more truth than at first appears. To understand the aims and ideals of this creedless sect, one must be of it; and, more than that, no one member can speak for another.

Essays on old writers.

Of the men dealt with in Mr. Charles Whibley's 'Literary Portraits' (Dutton), Montaigne and Jacques Casanova have made full confession of themselves; Rabelais and Burton reveal themselves more or less unconsciously in their works; Philippe de Comines hides himself completely behind his hero, Louis XI.; Drummond of Hawthornden is known by the books he keeps and by Jonson's lucky visit; and Holland by the confidences of a gossiping godson to Anthony à Wood, who transmitted gossip into biography. There is considerable difference, therefore, in the fulness of the portraits; some are not much more than sketches, others are full lengths. Rabelais and Montaigne are not only the best done but the best worth doing. Rabelais, whom we so identify with his work that we hardly think of the latter as possessing a name distinct from its author's, Mr. Whibley pictures as a learned and genial doctor, whose experience in the church made him satirize the monks with Aristophanic humor and the strong flavor of the *esprit gaulois*. He is more than the author of 'Gargantua' and 'Pantagruel.' His work, too, is no mere ribaldry, though it is hardly so guileless as Mr. Whibley would represent it. It does stand for freedom and beauty, and its tone is virile. It is in the vanguard of

the intellectual Renaissance, and its author dared much to be an apostle of human progress. Montaigne, on the other hand, is not distinct from his work. His Essays give us almost as complete an idea of him as the 'Diary' does of Pepys, though, as Mr. Whibley remarks, in an entirely different way. Pepys records his daily doings with microscopic minuteness, and we draw the conclusion. Montaigne treats every experience as a means of testing his soul, of knowing himself, and he records his results. 'I have no business save with myself,' he says. 'I consider myself unceasingly; I control and taste myself.' Pepys never made such a confession, but he lived up to it just as completely. From his abundant material Mr. Whibley has only to select to make his portrait. The details chosen range from Montaigne's eating so greedily that he often bit his tongue to his views on nature, life, and death. He appears so many sided, so *divers et ondoyant*, as he says himself, that every man feels kinship with him. But to say, as Mr. Whibley does, that 'there is no circumstance of life, whose tangle these Essays may not unravel' is to mark just that extravagant enthusiasm which appears in nearly all these portraits. Rabelais was translated by Urquhart and Motteux, Philippe de Comines by Danett, and Montaigne by Florio, admirable translators all in the noblest period of English translation. They are the minor figures in Mr. Whibley's interesting gallery.

The first Christian emperor. In the 'Heroes of the Nations' series (Putnam) the good work goes on apace; and the enterprise may now fairly regard its conclusion as approximate,—unless, indeed, history shall continue to be made so rapidly as to necessitate several additions to the niches in this Hall of Fame by such great captains as Nogi and Oyama, and even for some yet undiscovered latter-day Russian. However that may be, thirty-nine biographies have been published, and the number announced as still in preparation is eleven; which makes a suspiciously precise total of fifty. The round number, however, may be the result of history's 'evening up' in the long run, rather than of any arbitrary predetermination of the editors' minds. The volume on Constantine the Great, the latest addition to the series, is the work of Mr. John B. Firth, an Oxford scholar already known to readers by his study of Augustus Caesar and his translation of Pliny's letters. The first Christian emperor is an historic figure whose claim to the somewhat fortuitous title of 'great' was derived rather from his grasping the skirts of happy chance than from breasting the billows of circumstance. Mr. Firth recognizes this; and only insists that 'under his [Constantine's] auspices one of the most momentous changes in the history of the world was accomplished.' Of this period and of its central figure the author has written sensibly and satisfyingly. He has made the best possible use of his original authorities, who, as he says, were practically without exception bitter and malevolent partisans, by a masterly divination of the truth, or the probable

truth, in such polemics as Lactantius, Eusebius, and other Christian or pagan writers. His treatment of the legends surrounding Constantine's conversion is rational without being unsympathetic; and in his deeply interesting account of the Arian controversy and the Council of Nice he has recorded the facts as he sees them, and is content to be a guide instead of a judge. He regards Constantine as a sincere and convinced Christian; although 'the Christianity of the Emperor was grossly material, and worldly success remained in his eyes the crowning proof of the Christian verities.' The concluding chapter, 'The Empire and Christianity,' is a scholarly survey of the real subject—epochal rather than individual—of the book. Constantine's greatest political achievement was the founding of the splendid capital to which he gave his name; and in the long and fascinating chapter devoted to this subject, Mr. Firth makes free and grateful use of the sumptuous and standard work on Constantinople by an American scholar, Professor E. A. Grosvenor of Amherst College.

The Napoleonic empire in southern Italy. The history of the Bonaparte régime in the kingdom of Naples is described by Mr. R. M. Johnston in his two volumes entitled 'The Napoleonic Empire in Southern Italy' (Macmillan). It was a novel proceeding, to say the least, when Napoleon, by a simple proclamation addressed to his army, deposed Ferdinand and Caroline after the battle of Austerlitz. Although he did not take this step in the interest of the Neapolitans, but rather to establish French supremacy in that portion of the Mediterranean, his brother Joseph, and afterwards his brother-in-law Murat, employed enlightened Neapolitans and competent Frenchmen in sweeping away the vestiges of feudalism and in reorganizing society on the basis of the French system. So successful was this work that at the Restoration in 1815 even the French code, with slight modifications, was retained and was extended to Sicily. The present volumes do not treat social changes in much detail, merely describing the condition of the kingdom in 1805 and indicating how the work of reform was inaugurated. The principal emphasis is placed upon political and military incidents. The author is not inclined to think that England's control in the Mediterranean was as undisputed after Trafalgar as commonly supposed. One of the most interesting chapters of the first volume describes the Maida campaign and the insurrection in Calabria during which such diverting cut-throats as Fra Diavolo played the leading roles. The principal figure of the volume is Joachim Murat, a spectacular if not an attractive personality. Murat's situation after the disastrous Russian campaign was too complex to be simplified by a hero of his caliber. The story of his fall and fate is told with vigor and judgment, and is the best part of the whole work. The second volume covers the period from 1815 to the end of the insurrection of 1820. Its theme is the influence of the secret societies, chiefly the Carbonari, upon the liberal

party. Mr. Johnston has drawn his materials largely from the Neapolitan archives and from British records. Aside from printed documents and letters he has made no apparent use of the French sources, although the French archives should be rich in material upon such a subject. There is a full bibliography containing 466 titles.

A wielder of sword, pen, and brush. Where Major Arthur Griffiths finds the material for his numerous novels and detective stories is made apparent in his 'Fifty Years of Public Service' (Cassell), a stout volume filled with all sorts of entertaining reminiscences of army life, civil-service work as prison governor and prison inspector, and, betwixt and between, intermittent employment as journalist, editor, novelist, playwright, and artist,—truly an active and many-sided life. But he began early, at barely sixteen, when he obtained a commission and went out to the Crimea. Scarcely anything of the grimness of warfare appears in his rapid and readable narrative: the light-hearted lad almost seems to have been playing at war. Of the terrible sufferings of the army before Sebastopol he says barely a word. That he was plucky, popular with his fellows, and somewhat of a favorite with his superiors, may be read between the lines. Lack of funds to purchase a desired promotion led him to leave the military for the civil service after attaining the rank of major. More than once he hints at a leanness of purse that may well have familiarized him with the traditional subaltern's repast, 'a glass of water and a pull at the waistbelt.' His pages perhaps now and then owe some of their attractiveness to a pardonable unwillingness to spoil a good story in the telling, as when he describes the skating at Halifax as extending 'over longer stretches of ice than are to be found anywhere else in the world.' The history of his services as prison official contains, beside weightier penological matters, accounts of noted criminals, remarkable escapes, and other interesting incidents. The author's style has the unstudied fluency of one who is used to writing with the din of the printing-press in his ears and the boy at his side waiting for copy. The book is a worthy addition to the Major's long list of works, grave and gay.

Primitive customs in West Africa. The virgin soil of Africa is rich with the fruitage of centuries of native-grown superstitions and customs. Dr. Robert Hamill Nassau spent forty years in this land as a missionary. The service that he was required to render gave him exceptional opportunities to study the thoughts, beliefs, and influential customs that form so large a part of the life of those ungrown races. Throughout the entire period of his service he carefully gathered facts on every phase of the native's life. These first-hand facts he has classified and embodied in a volume entitled 'Fetichism in West Africa' (Scribner), a work of first-class importance to students of ethnology, sociology, and primitive religion. The author devotes

most of his space to the discussion of the fetich, as occupying chief place in the life of the native races of West Africa. Travellers who have made a hasty trip through that country and have questioned the natives as to their beliefs, have often reported that they had found a race so low in the scale of being as to have no idea of God or of a superior being. Dr. Nassau completely refutes every such statement, by citing cases where the native said what was understood as a denial of belief in a higher Being, simply to acknowledge his ignorance and inferiority in the presence of such learned and mysterious white men. Years of close study of many of the most degraded tribes have convinced Dr. Nassau that there is no race so benighted as not to have the knowledge of at least the name of God. He has carefully gleaned among several of these primitive peoples, and has become convinced that, with all their superstition and mysterious white and black arts, they are possessed of a distinct and definite religious nature that can be reached and educated.

A new life of Benton. Closely following Mr. William M. Meigs's biography of Thomas Hart Benton appears one by Mr. Joseph M. Rogers. For this later book there seems to be slight excuse, except that it was called for in the 'American Crisis Series' (Jacobs), to which it belongs. The work is careless and superficial. The author gives us too few facts about Benton, too much apology for Benton, and too much of his own unauthenticated opinion. Mr. Rogers thinks that Benton was an important national statesman who was responsible for much sound legislation and many sound policies. But instead of exhibiting Benton's greatness, he prefers to belittle the contemporaries and opponents of Benton—Webster, Calhoun, Clay, and Douglas—as men of selfish ambition, timeservers, trimmers, and intriguers. Evidently the author holds to the 'great man' theory of history, for he shows no appreciation of the influence of strong natural forces in American history. Of the social, political, and economic conditions, North and South, resulting in the long controversy over slavery, he displays a profound ignorance. The non-slaveholders in the South really possessed and very actively exercised political rights, though Mr. Rogers says the contrary. It is not correct to say that Benton lost his seat in the Senate because he opposed nullification, and that he was the 'first martyr to the slavery cause . . . struck down by the slave power.' He failed of reflection because he was old, arrogant, untactful, and out of touch with his constituents. He was not killed by defeat, but by an incurable disease of long standing, upon which politics had no influence. It was not the memory of Benton that preserved Missouri to the Union, but natural forces aided by the Germans and the United States army. The book does not make one understand Benton the man, as does Mr. Roosevelt's, nor appreciate the value of the work of Benton the statesman, as does that of Mr. Meigs.

Music study
in Munich.

Though hardly to be classed among serious books on music, Miss Mabel W. Daniels's account of 'An American Girl in Munich' (Little, Brown & Co.) is pleasantly written and full of delightful humor. In twelve long letters, written to an intimate friend, the author tells with charming frankness her trials and pleasures during a year of musical study. She airs her German phrases with childish *naïveté*, translates them all carefully, and sometimes indulges in a bit of fine writing; but for these faults she atones by her clever characterization of people, vivid descriptions of street scenes and foreign customs, as well as by clear and apt comment on musical matters. She succeeds remarkably in putting into words the impressions made by various symphonies and operas, and gives many delightful and not too familiar glimpses of her masters, Stavenhagen and Thuille, and of Ysaye and Carl Zerrahn. Stavenhagen's remark, when Miss Daniels asked to join his class in composition, is too good to be ignored. No woman had ever entered this class, but after solemn consultation with his secretary, the master said: 'Because a Fraulein never has joined the class is no reason why a Fraulein never can,'—a point of view so un-German as to be truly refreshing. The *pension*, with its familiar figures, is well drawn, while the interwoven love story turns out in a way almost too good to be true.

A German
advocate of
protectionism.

The translation and republication at this time of Friedrich List's 'National System of Political Economy' (Longmans) comes as a result of the recent protectionist movement in England. The work first appeared in Germany in 1844, and was intended as an offset to the extreme free trade views of some of the Adam Smith school of economists. It is a fairly able presentation of the protectionist argument. Having never been revised, however, it of course fails to deal with some of the more recent phases of that subject. The author was a moderate protectionist, believing neither in prohibitive duties nor protection to raw materials. According to his theory there are two stages through which every country should ultimately pass; the third stage, that of free trade, supposedly being the final one in which it should remain. In 1844, according to this theory, England was the only country in Europe that was actually ready for this third stage. If England was ready for it sixty years ago, in the estimation of the author, it may be a question how much this book will aid the protectionist cause in that country after all.

BRIEFER MENTION.

Several recent additions to the charming 'Caxton Thin Paper Classics,' imported by the Messrs. Scribner, comprise the following: Homer's *Iliad* and *Odyssey*, each in Chapman's translation; The Plays and Poems of Ben Jonson; The Autobiography of Benvenuto Cellini, in Thomas Roscoe's

translation; and Coleridge's *Poems*, edited by Professor Knight. In similar form, and issued by the same publishers, is a volume containing the poems of Michael Drayton. All of these books are of pocket size, carefully printed, provided with photographic frontispieces, and daintily bound in limp leather of various colors.

Part IV. of Professor Charles Sprague Sargent's 'Trees and Shrubs,' illustrating 'new or little known ligneous plants,' has just been published by Messrs. Houghton, Mifflin & Co. This section completes a volume of the work, and is provided with index and title-page. The plates illustrate thirteen species of *Acer*, and from one to three species each of seven other genera.

Miss Esther Singleton's 'Venice, as Seen and Described by Famous Writers,' is the latest in the series of skilful compilations that we owe to its editor. It offers good reading, for the authors are such men as Ruskin, Symonds, Taine, Gautier, and H. F. Brown, while the two score of illustrations are intelligently chosen. Messrs. Dodd, Mead & Co. are the publishers.

'Social Progress' for 1905, edited by Mr. Josiah Strong, is published by the Baker & Taylor Co. This year-book of economic, industrial, social, and religious statistics is a highly valuable work of reference, and the second issue of the work shows a material advance over the first in usefulness. The amount of matter included is very large, and it is strictly up-to-date.

The historical series of 'Publications of the University of Pennsylvania' has received an important accession in Mr. Albert Edward McKinley's exhaustive study of 'The Suffrage Franchise in the Thirteen English Colonies in America,' a volume of over five hundred pages. An addition to the economic series of the same institution is Dr. J. Russell Smith's monograph on 'The Organization of Ocean Commerce.' Messrs. Ginn & Co. are the agents for these publications.

A new series of 'French Classics for English Readers,' edited by Professors Adolphe Cohn and Curtis Hidden Page, has been inaugurated by Messrs. G. P. Putnam's Sons. These volumes are to be translations, rather than critical biographies, and the text's the thing, after a few preliminary pages of preface and book-lists. The subject of the volume which opens the series is Rabelais, and the text of the translation used is that of Urquhart and Motteux, purged of Ozell's 'improvements.' There are expurgations, of course, and the volume is one of selections only; nevertheless, the continuity of the story has been preserved, and the volume is big enough to reproduce the greater part of the five books. Professor Page is the editor of this volume.

The Macmillan Co. publish, for the London Sociological Society, a volume of 'Sociological Papers' by Messrs. Francis Galton, E. Westermarck, P. Geddes, E. Durkheim, H. H. Mann, and V. V. Bradford, with an introductory address by Professor James Bryce, the President of the Society. Perhaps the most important of these papers are those by Messrs. Galton and Geddes, having for their respective subjects 'Eugenics' and 'Civics.' The volume contains not only the addresses proper, but also the discussions of this subject-matter when they were read before the Society, besides other miscellaneous matter. They exhibit the Society as engaged in a very active sort of sociology, investigating real problems, and discussing the most practical of issues, while by no means neglecting the theoretical aspect of their subject.

NOTES.

A second series of Mr. Paul Elmer More's 'Shelburne Essays' will be published this month by Messrs. Putnam's Sons.

A new novel by Mr. William Dean Howells is in preparation, and will be published by the Messrs. Harper during the early summer.

The works of George Borrow will be issued shortly by the Messrs. Putnam in a new edition comprising five small, leather-bound, thin-paper volumes.

About the middle of this month Messrs. Little, Brown & Co. will publish 'The Breath of the Gods,' a new romance by Mr. Sidney McCall, author of 'Truth Dexter.'

Aristotle's 'Politics,' in Jowett's translation, with an introduction and other editorial matter by Mr. H. W. C. Davis, is a recent publication of Mr. Henry Frowde at the Oxford Clarendon Press.

'A Short History of England's Literature,' by Miss Eva March Tappan, is an elementary textbook, illustrated, and provided with chapter-summaries and reference lists. It is published by Messrs. Houghton, Mifflin & Co.

Mérimée's 'Colomba,' edited by M. Augustin Filon, and Saint-Pierre's 'Paul et Virginie,' edited by M. Melchior de Vogüé, are recent additions to the 'Classiques Français' published in this country by Messrs. G. P. Putnam's Sons.

'The Useful Life,' further described as 'a crown to the simple life,' is a small book published by Messrs. Charles Scribner's Sons. It is a compilation of extracts from the writings of Swedenborg, and has an introduction by Mr. John Bigelow.

Messrs. Henry Holt & Co. publish 'A College Text Book of Botany,' by Professor George Francis Atkinson. This work is an enlargement of the author's 'Elementary Botany,' and is a richly-illustrated treatise of more than seven hundred pages.

Mr. Edward Dowden's volume on Montaigne will be published immediately in the 'French Men of Letters' series, issued by the J. B. Lippincott Co. Further volumes dealing with the foremost French writers have been planned, and will appear at intervals.

A fourth edition of Mr. George Cary Eggleston's 'A Rebel's Recollections,' published by the Messrs. Putnam, includes an added chapter on 'The Old Regime in the Old Dominion.' Otherwise, the work is substantially what it was when first published over thirty years ago.

'Constitutional Law in the United States,' by Dr. Emlin McClain, is published by Messrs. Longmans, Green, & Co., in their 'American Citizen Series.' It is the work of a trained jurist, and cites leading cases for all the important subjects that come up for discussion.

Dr. Elmer Edgar Stoll's monograph on John Webster is a doctoral thesis enlarged, and is devoted to a study of the periods of Webster's work as determined by his relations to his contemporary dramatists. It is published by Messrs. Alfred Mudge & Son, Boston.

Baedeker's 'London and Its Environs,' in its fourteenth revised edition, is imported by the Messrs. Scribner for the American market. London has changed so greatly during the past few years, that this revision of a standard guide-book is more acceptable, or rather necessary, than most of its fellow-volumes in the Baedeker series.

'Whistler's Art Dicta and Other Essays,' by A. E. G., is a small volume published by Mr. Charles E. Goodspeed. The five papers which it comprises are reprinted from various periodicals, and are illustrated by numerous facsimiles. Whistler is the subject of three of them, and Aubrey Beardsley of the remaining two.

Two important volumes soon to be published by Messrs. Henry Holt & Co., which have not previously been announced, are an authoritative study of 'Our Philippine Problem' by Professor H. Parker Willis, and a collection of 'Lectures on Shakespeare' by Dr. Stopford Brooke. The same firm will also issue shortly a new edition, thoroughly revised and much enlarged, of Sir Donald Mackenzie Wallace's book on Russia.

'The Higher Life of Chicago,' by Dr. Thomas James Riley, is a recent publication of the University of Chicago Press. It is a study of such matters as educational systems and institutions, libraries and newspapers, civic associations, social settlements, trade unions, charitable agencies, religious organizations, and women's clubs. As a compendium of the facts relating to these varied activities, it is a book of much value, both for reference and for the further stimulation of cultural and altruistic endeavor.

THE SCHILLER CELEBRATION.

The one hundredth anniversary of the death of Schiller will occur on the ninth of the present month, and the occasion will be widely celebrated, not only in the land of the poet's birth, but also in many others, our own included. Among the observances planned for America those to be held in Chicago bid fair to be the most noteworthy. During nearly a year past, preparations have been making for a Schiller Festival in this city, the enterprise being under the joint direction of the American Institute of Germanics and the Schwabensverein of Chicago. Numerous special committees have for some time been at work upon the several features of the celebration, and the result gives promise of being a noteworthy demonstration of loyalty to both the personal memory and the objective achievements of the noble poet who inspired the idealism of Young Germany a hundred years ago, and whose example still offers inspiration to all generous spirits everywhere who have the cause of humanity at heart. One part of this centennial celebration occurred about two weeks ago, taking the form of an elaborate stage performance of 'Wilhelm Tell' in the Auditorium at Chicago. The remaining events are to occupy a term of four days, beginning May 6, and ending with the anniversary of the poet's death. On Saturday, May 6, there will be a concert by the Theodore Thomas Orchestra and the Apollo Club, having for its principal feature the Ninth Symphony, with the choral setting of Schiller's 'An die Freude.' On Sunday, there will be a religious service, with choral features, in the morning, and in the afternoon an address by Professor Calvin Thomas, also accompanied by the united Männerchöre. Monday will be given over to an Academic Conference in the Chicago building of the Northwestern University, with addresses by the representatives of various universities. The last day of the festival will witness appropriate ceremonies at the Schiller monument in Lincoln Park, and an evening celebration devoted to a picturesque presentation of 'Das Lied von der Glocke.' Prize prologues, in both German and English, written for the occasion, will be read at the public exercises, and a permanent memorial of

the affair will be provided by the publication of a book, reproducing in autograph facsimile the special 'sentiments' or 'appreciations' of something like a hundred eminent persons who have responded to a request for such contributions. Taken altogether, the festival will be a memorable one, and the immense German population of Chicago, together with the great numbers of those others who feel themselves under a deep debt to German culture, assures the popular success of the undertaking.

TOPICS IN LEADING PERIODICALS.

May, 1905.

America's Economic Future in East. Baron Kaneko. *Forum*.
 Architecture, English Gothic. G. B. Brown. *No. Amer.*
 Arc-Light, The. Charles F. Brush. *Century*.
 Art Appreciation, Money Test of. C. H. Caffin. *World's Wk.*
 Austria and Hungary, Relation between. *No. American*.
 Battlefield Losses. Louis Elkind. *North American*.
 Bear, A New. W. J. Holland. *Century*.
 Canada, A Winter Trip in. F. E. Schooner. *Scribner*.
 Chateaux of Loches and Langeais. R. Whiteing. *Century*.
 China's Progress. J. W. Jenks. *Rev. of Reviews*.
 City, Great, Government of the. W. R. Peabody. *Forum*.
 Cleveland, Grouping of Public Buildings in. *Rev. of Revs.*
 College Professors,—What Should They Be Paid? *Atlantic*.
 Davidson, Thomas, The Late. William James. *McClure*.
 Derelicts of the Sea. P. T. McGrath. *McClure*.
 Diplomatic Representation, Grades of. *No. American*.
 "Don Quixote" Tercentenary. Havelock Ellis. *No. Amer.*
 Drama, English, of Today. H. A. Beers. *No. American*.
 Eleanor, Queen, Funeral of. T. A. Janvier. *Harper*.
 Electricity and Traffic. B. Meiklejohn. *World's Work*.
 Ethnological Paradox, An. Charles J. Post. *Harper*.
 Farming Vacant City Lots. *Rev. of Reviews*.
 Fiction, Current Tendencies in. Mary Moss. *Atlantic*.
 Finger Prints, An Ancient Reading of. *No. American*.
 Flowers, Wild, as Decoration. Candace Wheeler. *Atlantic*.
 Grand Canyon, A Glimpse of the. Benj. Brooks. *Scribner*.
 Harrisburg (Pa.), Three Years in. *Rev. of Reviews*.
 Horse, A Wonderful. Edward C. Heyn. *McClure*.
 Hyde, James Hazen. Lindsay Denison. *World's Work*.
 Insurance Finance, Masters of. I. S. Grim. *World's Work*.
 Italy and Her Emigrants. G. Tosti. *No. American*.
 Japan's American Loan. Baron Kaneko. *World's Work*.
 Japan's Peace Negotiators. J. Hashiguchi. *World's Work*.
 Japan's Probable Peace Terms. A. Kinnosuké. *No. Amer.*
 Japanese Hospital Methods. Anita McGee. *Century*.
 Kansas Oil Fight. I. P. Marcossan. *World's Work*.
 Labor Question's New Aspects. V. S. Yarros. *Rev. of Revs.*
 Life, What Is? Sir Oliver Lodge. *No. American*.
 Local Color, A Question of. B. H. Ridgely. *Atlantic*.
 Magnetic Storms and the Sun. E. W. Maunder. *Harper*.
 Marble Quarries of Vermont. E. B. Child. *Scribner*.
 Marriage Impediments in Catholic Church. *No. American*.
 Newman and Carlyle. Jefferson B. Fletcher. *Atlantic*.
 Panama Canal Executive. Walter Wellman. *Rev. of Revs.*
 Reagan, The Late Judge. W. F. McCaleb. *Rev. of Revs.*
 Religion of the Spirit. George Hodges. *Atlantic*.
 Rogers, Henry H. J. S. Gregory. *World's Work*.
 Rome, The Prize of. Arthur Hoeber. *Century*.
 Sainte-Beuve, Centenary of. Paul E. More. *Atlantic*.
 Schiller's Ideal of Liberty. William R. Thayer. *Atlantic*.
 Schiller's Message to Modern Life. Kuno Francke. *Atlan.*
 Sin, New Varieties of. Edward A. Ross. *Atlantic*.
 Spain and Portugal, What People Read in. *Rev. of Revs.*
 Spiritual Awakening, The New. H. R. Elliot. *Century*.
 Summer Camps for Boys. W. T. Talbot. *World's Work*.
 Strike Breaking. Leroy Scott. *World's Work*.
 Subiaco. W. L. Alden. *Harper*.
 Susinak, Temple of. Jacques de Morgan. *Harper*.
 Trade Schools, Fight for. F. W. Noxon. *World's Work*.
 Trees, Awakening of the. Frank French. *Scribner*.
 Tuscan Farm, Life on a. T. R. Sullivan. *Scribner*.
 United States, Tenth Decade of. W. G. Brown. *Atlantic*.
 United States Territorial Expansion. J. B. Moore. *Harper*.
 Visayan Islands, Economic Questions affecting. *No. Amer.*
 Vision. Hildegard Hawthorne. *Atlantic*.
 Wasps, The Huntress. Henry C. McCook. *Harper*.
 Webster and Calhoun in 1850. G. P. Fisher. *Scribner*.

A DIRECTORY OF THE AMERICAN PUBLISHING TRADE.

In the issue of THE DIAL for May 1, 1900, which marked the journal's twentieth anniversary, there appeared a Directory of the American Publishing Trade, carefully compiled from information secured especially for the purpose from the publishers themselves. This Directory proved so useful to our readers and others, that it has been thought desirable to reprint it at this time, with such revision as the numerous changes in the trade during the past five years make necessary. The descriptive data here given regarding the leading houses is necessarily limited and condensed, but aims to cover the following points: Name in full, date of organization, successive changes in name with dates of such changes, names of present officers or members of company or firm, special class of publications, titles of any periodical publications, address in full. It is believed that no name of any significance in the legitimate publishing trade of the country has been omitted.

Allyn & Bacon. 172 Tremont St., Boston.
Altemus Company, Henry. 507-513 Cherry St., Philadelphia.
American Baptist Publication Society. 1420 Chestnut St., Philadelphia.
American Book Company, Corporation. Founded 1890. Officers: H. T. Ambrose, Henry H. Vail, Charles P. Batt, Gilman H. Tucker. Educational text-books. Washington Square, New York.
American Unitarian Association. 25 Beacon St., Boston.
Appleton & Company, D. Corporation. Founded 1825 by Daniel Appleton; 1838, Daniel Appleton & Company; incorporated 1897. Officers: J. H. Sears, Geo. S. Emory, Forrest Raynor, Daniel Appleton, L. W. Sanders, Chas. A. Appleton. Fiction, scientific and educational works, and miscellaneous. 436 Fifth Ave., New York.
Armstrong & Son, A. C. 3-5 W. 18th St., New York.
Badger, Richard G. 194 Boylston St., Boston.
Baker & Taylor Co., The. Corporation. Founded 1830; incorporated 1886. Officers: Herbert S. Baker, Nelson Taylor. Miscellaneous publications. 33-37 E. 17th St., New York.
Barnes & Co., A. S. Founded 1838, in Hartford, Conn.; moved to Philadelphia, 1840, A. S. Barnes & Co.; moved to New York, 1844; 1850, Barnes & Burr; 1865, A. S. Barnes & Co.; reorganized, 1896. Present members: Henry Barr Barnes, Courtlandt Dixon Barnes. Miscellaneous publications. 156 Fifth Ave., New York.
Barrie & Son, George. 1313 Walnut St., Philadelphia.
Bartlett, Alfred. Cornhill, Boston.
Bell, Howard Wilford. 3 W. 34th St., New York.
Blakiston's Son & Co., P. 1012 Walnut St., Philadelphia.
Bobbs-Merrill Co., The. Corporation. Founded 1838, Merrill & Co.; by consolidation with Bowen, Stewart & Co., The Bowen-Merrill Co.; 1903, The Bobbs-Merrill Co. Officers: William C. Bobbs, Charles W. Merrill, John J. Curtis. Fiction, law books, and miscellaneous. Publishers of The Reader Magazine. 9-11 W. Washington St., Indianapolis, Ind.
Brandt, Albert. Publisher of The Arena. Trenton, N. J.
Brentano's. Corporation. Founded 1852, August Brentano; 1877, Brentano's; incorporated 1899. Miscellaneous publications. 5-9 Union Square, New York.
Buckles & Co., F. M. 11 E. 16th St., New York.

- Burrows Brothers Company, The.** 133-137 Euclid Ave., Cleveland, O.
- Caldwell Company, H. M.** 208 Summer St., Boston.
- Callaghan & Company.** 114 Monroe St., Chicago.
- Cassell & Company, Ltd.** 43-45 E. 19th St., New York.
- Century Co., The.** Founded 1870, Scribner & Co.; 1881, The Century Co. Officers: Frank H. Scott, Chas. F. Chichester, William W. Ellsworth. Subscription books and miscellaneous. Publishers of The Century Magazine and St. Nicholas. 33 E. 17th St., New York.
- Clark Company, The Arthur H. Corporation.** Organized 1902. Officers: Arthur H. Clark, Willis Vickery, M. O. Senseny, Arthur C. Rogers. Historical publications. 1023-1025 Garfield Bldg., Cleveland, Ohio.
- Clark Publishing Co., C. M.** 211 Tremont St., Boston.
- Clarke Company, The Robert.** Corporation. Founded 1858, Robert Clarke & Co., succeeding by purchase H. W. Derby & Co. (founded 1845 as Derby, Bradley & Co.); incorporated 1894, The Robert Clarke Company. Officers: Roderick D. Barney, Howard Barney, Alexander Hill. Law books and miscellaneous. 14-16 E. 4th St., Cincinnati, O.
- Clode, E. J.** 156 Fifth Ave., New York.
- Collier & Son, P. F.** 416-424 W. 13th St., New York.
- Cooke, Robert Grier.** Miscellaneous publications. American publisher of The Burlington Magazine. 307 Fifth Ave., New York.
- Crowell & Co., Thomas Y.** Founded 1870; 1900, removed from Boston to New York. Present members: Thomas Y. Crowell, E. Osborne Crowell, T. Irving Crowell, J. Osborne Crowell. Standard and miscellaneous publications. 426-428 W. Broadway, New York.
- Cupples & Leon.** 156 Fifth Ave., New York.
- Dillingham Co., G. W.** 119 W. 23d St., N. Y.
- Dodd, Mead & Co.** Founded 1839 by Moses W. Dodd; 1870, Dodd, Mead & Co., composed of Frank H. Dodd and Edward S. Mead, Moses W. Dodd retiring. Present members: Frank H. Dodd, Bleecker Van Wagenen, Robert H. Dodd, Edward H. Dodd, Frederick W. Tufts. Miscellaneous publications. Publishers of The Bookman. 372 Fifth Ave., New York.
- Dodge Publishing Company.** 23 W. 20th St., New York.
- Doubleday, Page & Co.** Founded 1900. Present members: F. N. Doubleday, W. H. Page, H. S. Houston, S. A. Everitt, H. W. Lanier. Miscellaneous publications. Publishers of The World's Work, Country Life in America, and The Garden Magazine. 133-137 E. 16th St., New York.
- Dutton & Co., E. P.** Corporation. Founded 1852, Ide & Dutton; 1858, E. P. Dutton & Co.; incorporated 1901. Officers: E. P. Dutton, John Macrae, Joseph A. Smith, George D. Dutton, Charles A. Burkhardt. Religious and miscellaneous publications. 31 W. 23d St., New York.
- Eaton & Mains.** 150 Fifth Ave., New York.
- Elder & Co., Paul.** 238 Post St., San Francisco.
- Estes & Company, Dana.** Successors to Estes & Lauriat (founded 1872). Present members: Dana Estes, Frederick R. Estes, Eugene C. Belcher, Fred D. Irish. Subscription and library editions of standard authors, juveniles, and miscellaneous. 212 Summer St., Boston.
- Federal Book Co.** 52-58 Duane St., New York.
- Ferris & Leach.** 29 N. 7th St., Philadelphia.
- Fox, Duffield & Company.** Corporation. Founded 1903. Officers: Rector K. Fox, Pitts Duffield. Miscellaneous publications. Publishers of The International Quarterly. 38 E. 21st St., New York.
- Funk & Wagnalls Company.** 44-60 E. 23d St., New York.
- Ginn & Company.** Founded 1867, Edwin Ginn; 1872, Ginn Brothers; 1876, Ginn & Heath; 1881, Ginn, Heath & Co.; 1885, Ginn & Co. Educational text-books. 29 Beacon St., Boston.
- Goodspeed, Charles E.** 5a Park St., Boston.
- Gorham, Edward S.** 285 Fourth Ave., New York.
- Grafton Press, The.** 70 Fifth Ave., New York.
- Hammersmark Publishing Co.** 151-153 Wabash Ave., Chicago.
- Harper & Brothers.** Corporation. Founded 1817, J. & J. Harper; 1833, Harper & Brothers; incorporated 1896. Officers: G. B. M. Harvey, J. Henry Harper, C. W. McIlvaine, F. A. Duneka, F. T. Leigh. Miscellaneous publications. Publishers of Harper's Magazine, Harper's Weekly, Harper's Bazaar, and The North American Review. Franklin Square, New York.
- Harper, Francis P.** 14 W. 22d St., New York.
- Hazen Co., M. W.** 27 Thames St., New York.
- Heath & Co., D. C.** Corporation. Founded 1886; incorporated 1895. Officers: D. C. Heath, C. H. Ames, W. E. Pulsifer, W. S. Smyth. Educational text-books. 120 Boylston St., Boston.
- Hinds, Noble & Eldredge.** 31-35 W. 15th St., New York.
- Hobart Co., The.** 114 Fifth Ave., New York.
- Holman & Co., A. J.** 1222 Arch St., Philadelphia.
- Holt & Company, Henry.** Corporation. Founded 1866, Leypoldt & Holt; 1871, Leypoldt, Holt & Williams; 1872, Holt & Williams, 1873, Henry Holt & Co.; incorporated 1903. Officers: Henry Holt, Roland Holt, Edward N. Bristol, Joseph F. Vogelius. General literature and educational text-books. 29 W. 23d St., New York.
- Home Publishing Company, The.** 3 E. 14th St., New York.
- Houghton, Mifflin & Co.** Founded 1828, Carter & Hendee; 1832, Allen & Ticknor; 1833, W. D. Ticknor; 1851, Ticknor, Reed & Fields; 1854, Ticknor & Fields; 1868, Fields, Osgood & Co.; 1871, James E. Osgood & Co.; 1878, by consolidation with Hurd & Houghton (successors in 1864 to firm of Bolles & Houghton, founded 1849), Houghton, Osgood & Co.; 1880, Houghton, Mifflin & Co. Present members: George H. Mifflin, James Murray Kay, L. H. Valentine, Henry O. Houghton, Albert F. Houghton. Standard works in general literature, especially of American authors, and educational text-books. Publishers of The Atlantic Monthly. 4 Park St., Boston.
- Huebsch, B. W.** 150 Nassau St., New York.
- Jacobs & Co., George W.** Founded 1893. Juveniles and miscellaneous. 1216 Walnut St., Philadelphia.
- Jenkins, William R.** 851-853 Sixth Ave., New York.
- Jennings & Graham.** (See Western Methodist Book Concern.)
- Jewish Publication Society of America, The.** 608 Chestnut St., Philadelphia.
- Johns Hopkins Press, The.** Baltimore, Md.
- Kerr & Co., Charles H.** 56 Fifth Ave., Chicago.
- Laird & Lee.** Founded 1887, by Fred C. Laird and William H. Lee; 1894, Mr. Lee became sole proprietor. Mechanical and reference works,

- juveniles, and miscellaneous. 263-265 Wabash Ave., Chicago.
- Lane, John.** Established 1896, as American branch of John Lane, London. Resident manager, R. Harold Paget. Belles lettres, poetry, fiction, essays, and fine art books. Publisher of The International Studio. 67 Fifth Ave., New York.
- Lea Brothers & Co.** 708 Sansom St., Philadelphia.
- Lemcke & Buechner.** 11 E. 17th St., New York.
- Lippincott Company, J. B. Corporation.** Founded 1794, Benjamin Johnson; 1819, Benjamin Warner; 1821, Warner & Grigg; 1823, Grigg & Elliott; 1847, Grigg, Elliott & Co.; 1850, Lippincott, Grambo & Co.; 1855, J. B. Lippincott & Co.; incorporated 1885, J. B. Lippincott Company. Officers: Craig Lippincott, J. Bertram Lippincott, Robert P. Morton. Medical, scientific, and educational publications, and works of fiction and reference. Publishers of Lippincott's Magazine. Washington Square, Philadelphia.
- Little, Brown, & Company.** Founded 1784, E. Battelle; 1787, The Boston Book Store; 1792, Samuel Cabot; 1797, William T. and Samuel Blake; 1806, William Andrews; 1813, Cummings & Hilliard; 1821, Carter, Hilliard, & Co.; 1827, Hilliard, Gray, & Co., the Co. being Charles C. Little; later, Hilliard, Gray, Little, & Wilkins; 1837, Charles C. Little & James Brown; 1847, Little, Brown & Company. Present members: John M. Brown, Charles W. Allen, Hulings C. Brown, James W. McIntyre. General literature and law books. 254 Washington St., Boston.
- Longmans, Green, & Co.** Established 1887, as American branch of Longmans, Green, & Co., London (founded 1724). Present members (of American firm): W. E. Green, T. N. Longman, C. J. Longman, H. H. Longman, G. H. Longman, C. J. Mills. Miscellaneous publications. 91-93 Fifth Ave., New York.
- Lothrop, Lee & Shepard Company.** Corporation. Organized 1904 by consolidation of Lee & Shepard (founded 1861) and Lothrop Publishing Co. (founded 1850). (Imprints of both Lee & Shepard and Lothrop Publishing Co. continue to be used by new corporation.) W. F. Gregory, Treasurer and Manager. Fiction, juveniles, and miscellaneous. 93 Federal St., Boston.
- Luce & Co., John W.** 209 Washington St., Boston.
- McClure, Phillips & Co.** Corporation. Founded 1900. Officers: S. S. McClure, J. S. Phillips. Miscellaneous publications. Publishers of McClure's Magazine. 44-60 E. 23d St., New York.
- McClurg & Co., A. C. Corporation.** Founded 1848, S. C. Griggs & Co.; 1881, Jansen, McClurg & Co.; 1886, A. C. McClurg & Co.; incorporated 1899. Officers: W. F. Zimmerman, J. B. Fay, F. B. Smith, O. T. McClurg, R. Fairclough. Miscellaneous publications. 215-221 Wabash Ave., Chicago.
- Macmillan Company, The.** Corporation. Established 1869 by George E. Brett, as American branch of Macmillan & Co., Limited, London; incorporated 1896, The Macmillan Company. Officers: George P. Brett, Lyman B. Sturgis, H. A. R. Schumacher, Lawton L. Walton. Miscellaneous publications. Publishers of Science and The American Historical Review. 64-66 Fifth Ave., New York.
- Moffat, Yard & Company.** Corporation. Founded 1905. Officers: W. D. Moffat, Robert S. Yard. Miscellaneous publications. 289 Fourth Ave., New York.
- Morris & Co., John D.** 1201 Chestnut St., Philadelphia.
- Mosher, Thomas B.** Founded 1891. Reprints, mostly from English sources, of belles lettres. 45 Exchange St., Portland, Maine.
- Nelson & Sons, Thomas.** Corporation. Established 1854, as American branch of Thomas Nelson & Sons, Edinburgh and London (founded 1810). Consolidated with E. & J. B. Young & Co. (founded 1848) and incorporated, 1903. Present members: Wm. Thomson, Wm. Goodson. India paper bibles, etc., juveniles, and miscellaneous. 37 E. 18th St., New York.
- Newson & Co.** 28 E. 17th St., New York.
- Ogilvie & Co., George W.** 181 Monroe St., Chicago.
- Ogilvie Pubg. Co., J. S.** 57 Rose St., New York.
- Old South Work, Directors of.** Old South Meeting House, Boston.
- Open Court Publishing Co., The.** 1328 Wabash Ave., Chicago.
- Oxford University Press, American Branch.** Corporation. Established 1897. Officers: Henry Frowde, John Armstrong, William F. Olver. Oxford bibles, etc., and Clarendon Press publications. 91-93 Fifth Ave., New York.
- Page & Company, L. C.** 212 Summer St., Boston.
- Penn Publishing Co., The.** 923 Arch St., Philadelphia.
- Pilgrim Press, The.** 14 Beacon St., Boston.
- Pott & Co., James.** 119-121 W. 23d St., New York.
- Presbyterian Board of Publication.** 1319 Walnut St., Philadelphia.
- Putnam's Sons, G. P. Corporation.** Founded 1836, Wiley, Long & Putnam; 1837, Wiley & Putnam; 1848, G. P. Putnam; 1851, G. P. Putnam & Co.; 1866, G. P. Putnam & Son; 1873, G. P. Putnam's Sons; incorporated 1892. Officers: George Haven Putnam, John Bishop Putnam, Irving Putnam. Miscellaneous publications. Publishers of The Critic, Annals of Ophthalmology, and Annals of Otology. 27-29 W. 23d St., New York.
- Rand, McNally & Co.** 166-168 Adams St., Chicago.
- Reilly & Britton.** 84 Adams St., Chicago.
- Revell Company, The Fleming H.** 82 Wabash Ave., Chicago.
- Robertson, A. M.** 126 Post St., San Francisco.
- Saalfeld Publishing Co.** Akron, O.
- Sanborn & Co., Benj. H.** 110-120 Boylston St., Boston.
- Scott, Foresman & Company.** 378-388 Wabash Ave., Chicago.
- Scott-Thaw Co.** 542 Fifth Ave., New York.
- Scribner's Sons, Charles.** Corporation. Publication department founded 1846, Baker & Scribner; 1851, Charles Scribner; 1864, Charles Scribner & Co.; 1872, Scribner, Armstrong & Co.; 1878, Charles Scribner's Sons. Importation department founded 1859, Scribner & Welford; 1867, Scribner, Welford & Co.; 1872, Scribner, Welford & Armstrong; 1878, Scribner & Welford. Magazine department founded 1866, Charles Scribner & Co.; 1870, Scribner & Co.; 1886, Charles Scribner's Sons. In 1891 name of Charles Scribner's Sons was adopted for all branches of the business. Incorporated 1904. Officers: Charles Scribner, Arthur H. Scribner, Edwin W. Morse. Miscellaneous publications. Publishers of Scribner's Magazine and The Book Buyer. 153-157 Fifth Ave., New York.
- Sergel Company, Charles H.** 358 Dearborn St., Chicago.
- Silver, Burdett & Co.** 85 Fifth Ave., New York.
- Small, Maynard & Co.** 10 Arrow St., Cambridge, Mass.

- Smart Set Publishing Co.** 452 Fifth Ave., New York.
- Spon & Chamberlain.** 123 Liberty St., New York.
- Stokes Company, Frederick A. Corporation.** Founded 1881, White & Stokes; 1883, White, Stokes & Allen; 1887, Frederick A. Stokes; 1888, Frederick A. Stokes & Brother; incorporated 1890, Frederick A. Stokes Company. Officers: Frederick A. Stokes, Maynard A. Dominick. Fiction, juveniles, and miscellaneous. 5 & 7 E. 16th St., New York.
- Stone & Co., Herbert S.** 11-13 Eldridge Court, Chicago.
- Taylor & Co., J. F.** 5-7 E. 16th St., New York.
- Tennant & Ward.** Photographic publications. Publishers of The Photo-Miniature. 287 Fourth Ave., New York.
- Turner & Co., Herbert B.** 170 Summer St., Boston.
- University of Chicago Press, The.** Organized 1892. Present director: Newman Miller. Scientific, theological, and miscellaneous publications. Publishers of The Biblical World, The School Review, The Elementary School Teacher, The Botanical Gazette, The Astrophysical Journal, The Journal of Geology, The American Journal of Sociology, The Journal of Political Economy, The American Journal of Theology, The American Journal of Semitic Language and Literature, Modern Philology, The University Record. Chicago.
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